

SPONSOR

magazine for Radio and TV advertisers

2 JUNE 1952

50c per copy • \$8 per year

SP D 3-52
MR FRANK YOUNG
N 8 C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

“They
come
with
every
can
of
film”



When you put a CBS Television Film Sales show on the road for your product, we're just starting to sell. As part of the package, we now offer you merchandising services which assure the show and the product of catching your customers' eyes.

For our shirt-sleeve staff not only will make a full kit of selling tools available, but will go into your markets to give you on-the-spot counsel and assistance, where indicated.

Whatever type of show you start out with, we'd like to help make it a success story. Just ask us for details.

CBS Television Film Sales

with offices in New York, Chicago, Los Angeles and Memphis

The chlorophyll
revolution
page 21

Mrs. Average Housewife
looks at daytime radio
page 26

Rose king blooms on
radio-TV after 80 years
in printed media
page 28

Answers to key sponsor
questions about post-
freeze TV
page 30

**NOBODY WANTS
RADIO RATE WAR**
page 24

You can kick
audience walkout
page 32

Report on four hot
issues of the week

CHECK WLS TODAY FOR

8 Great Selling Opportunities

News—stepped up by two giant political conventions coming up,
by a lingering war situation—is more in demand than ever before!

And in the WLS-blanketed Chicago-Midwest, that demand
results in larger and larger WLS listening audiences—in two *more*
news broadcasts added to the already fast-selling WLS schedule.
Check today on availabilities adjacent to or within one or more of these
WLS newscasts. Some are sold but you'll find a profitable opening for
your product somewhere in these eight great sales opportunities:

**NEWS ON WLS AT 5:45 A.M. 10:15 A.M.
6:45 A.M. 12:00 NOON
7:30 A.M. 1:00 P.M.
7:45 A.M. 6:00 P.M.
(and 9:45 P.M. on Saturdays)**

Write for
News About
"OPERATION GROCER 1952"



Ervin Lewis



Robert Lyle



Larry McDonald



Al Tiffany

4 top men—Midwest-
trained for Midwest
listeners—deliver
these eight daily
newscasts on WLS.



The
PRAIRIE
FARMER
STATION

CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR

& COMPANY

REPORT TO SPONSORS 2 JUNE 1952

S. F. stations act to avert rate cutting

San Francisco radio stations have evolved plan to avoid suspicion of "under-the-table" deals with resulting race to underbid one another for business. Under plan station which decides to offer announcement package not-carried on printed rate card is required to send to each of its competitors mimeographed copy of information about offer which station furnishes to its salesmen. Station is further pledged to deliver mimeographed sheet to its competitors on same day its salesmen get it. All but one San Francisco station are in on plan. (For article on advertiser-agency appraisal of rate-cutting war now going on in radio and suggestions for stabilizations, see page 24.)

-SR-

NARTB seeks economic bases for profitable station operation

NARTB is launching survey into economics of AM radio with view to finding out what are operational and financial requirements for station to show profit. Survey, which will be pilot studied first, constitutes broad attempt to compare income against cost and provide base for determining whether station has chance of survival. Project will be blueprinted and supervised by Richard Allerton, NARTB research director. Allerton was formerly a management engineer.

-SR-

Atlantic switches football interests from AM to TV

Atlantic Refining has replaced its annual sponsorship of college football via radio with telecasting of professional football. Will share with Miller Brewing bill for New York Football Giants games over DuMont hookup of 8 stations in New York and New England. New England viewers, constituting Atlantic Refining's primary prospects, will have benefit of all 12 games, while New Yorkers will miss the 7 at-home stands. Atlantic will also sponsor the games on regional hookups. (For Atlantic statement on future use of radio, see page 39.)

-SR-

N.Y. TV film producers gird against Hollywood

Film Producers' Association of New York seeking support of New York City Department of Commerce and state and city chambers of commerce in drive to keep TV film work from being lured away by Hollywood competitors. Latter have been selling New York agencies on idea Hollywood is only 8 flying hours away, thereby reducing servicing problem to minor proportions. PFA estimates its members' business in 1952 could run to \$25,000,000. Commercial filming has been rising steadily.

-SR-

Affiliates' group oppose network rate reductions

All-Industry Affiliates in New York meeting expressed concern with pressure to cut night time rates on networks. Took position that to yield to this pressure stations would permanently impair their ability financially to do a good job for their listeners, and ultimately for advertisers, since reduction of network revenue could tend to reduce programing standards. Committee noted affiliates were still doing good business locally, and found rate situation only tough in New York. As unit, committee is not taking any concerted action on rate or other kindred matters. To avoid any anti-trust implication, committee had in attendance member of law firm of White & Case.

REPORT TO SPONSORS for 2 June, 1952

- Kellogg listening to recommendations for fall** Kellogg Company is in process of reviewing its television setup for fall. Leo Burnett has submitted plan which involves Arthur Godfrey. Under consideration is a proposal to move "Space Cadet" from ABC to 7:00 to 7:15 p.m. slot on NBC. Agency on latter show is Kenyon & Eckhardt. NBC would have to spot similar action strip at 7:15.
- SR-
- Applicants push for transit radio in key cities** Plans are afoot for revitalizing Transit Radio in wake of Supreme Court seven-to-one decision upholding radio in public vehicles. With increased importance of out-of-home radio, many plan to push for transit radio franchises in such cities as New York, Chicago, Detroit. Key cities now with Transit Radio include Washington, Cincinnati, Kansas City, St. Louis. Some standout commercial results are reported. Ben Strouse, general manager of WWDC-FM, president of Washington Transit Radio and a board member of Transit Radio Inc. of Cincinnati, parent company of the system, plans to meet with heads of other city transit radio firms in Cincinnati during the week of 2 June.
- SR-
- FTC defines "free" and not for nothing** Expected to have far-reaching effect in merchandising and advertising practices is new Federal Trade Commission decision - by 3 to 1 vote - on definition of word "free." Ruling on Book-of-the Month Club advertising, FTC majority said a thing is not "free" if you have to buy something else to get it.
- SR-
- Autry loses suit to Republic Pictures** In deciding against Gene Autry's suit to enjoin Republic Pictures from selling Western star's old films to TV, Federal Judge Ben Harrison (of southern California) held that (1) the move does not constitute unfair competition and (2) contract between producer and star granted former television rights. Autry had contended contract barred Republic from using his image for "commercial advertising," but judge ruled televising of film was not commercial advertising in intended sense but entertainment. Autry is expected to appeal decision.
- SR-
- Viewers find it difficult to identify film from live shows** With exception of 3 top-rated live shows and one top-rated film show, majority of viewers can't distinguish between two types of production, according to identification survey conducted for SPONSOR by Advertest Research (page 50). Only filmed production majority identified correctly was "I Love Lucy," currently No. 1 on all rating services. Most easily identified were "Mama" and Kraft and Philco Theatres.
- SR-
- MBS co-oping conventions** Mutual Network making available Presidential convention coverage on co-op basis to its stations, constituting first of its kind in radio. Decision to put coverage at disposal of station was made after net's 550 affiliates reported that they had had heavy call for participation in these broadcasts from local and regional advertisers.
- SR-
- CBS garners \$6,175,000 in new TV billings** Cat's Paw sponsorship of "Quiz Kids," starting 4 September, is one of 5 pieces of TV business corraled by CBS within week. Estimated billings for quintet, including Pepsodent, Campbell Soup, American Cigarette & Cigar, and Owens-Coming Fiberglas, is \$6,175,000.

WHEREVER radio station WFAA is heard, housewives are familiar with a jingle that goes, "Better buy Burleson's honey." You can find Burleson's on grocers' shelves in major markets all over the Southwest. It wasn't that way back in the early 1930's...

A WFAA salesman had just finished speaking on the power of radio advertising before the Waxahachie, Texas, Rotary Club. T. W. Burleson walked up and introduced himself, explaining that he operated a small honey packing business. Radio interested him, but when they got around to discussing cost, the old gentleman snorted, "Just for rich folks!" and stalked out the door.

"Young whippersnapper!" he cried . . .

**"That \$600 will
break us!"**

**Instead, it built
a honey of a business
for the Burlesons**

It was two years later that young Ed Burleson, just out of college, was in Dallas trying to build distribution for his father's growing business. Radio looked like the answer, and Ed signed a \$600 contract with WFAA for a year's schedule of announcements. Ed Burleson got a stormy reception when he reached home with the news.

Within six months though, the elder Burleson had reason to change his opinion of radio, and by the end of the second year's contract, sales of Burleson's honey had jumped 400%! From that day to this, radio has had a large share of Burleson advertising — over the station that helped make it a honey of a business — WFAA.

WFAA-820 is a honey of a station, too. Ask the Petry man about it today!



EDWARD PETRY & CO., NATIONAL REPRESENTATIVES • ALEX KEESE, Station Manager • RADIO SERVICE OF THE DALLAS MORNING NEWS

the use magazine for
Radio and TV advertisers

SPONSOR

2 June 1952 • Volume 6 Number 11

ARTICLES

The chlorophyll revolution

With radio-TV playing major role, chlorophyll market shot to \$22,000,000 in 1951, may hit \$50,000,000 this year

21

Radio's gasoline war: nobody wants it

SPONSOR made wide survey of agencies, advertisers; found them agreed that under-the-counter deals hurt both buyer and seller of time

24

A housewife looks at radio

Minnesota listener tells sponsors, stations how they can make daytime radio more appealing to Mrs. Average Housewife

26

Rose king blossoms with radio

After 80 years of using printed media only, Jackson & Perkins nursery tried air, got rich mail-order returns at low cost-per-order

28

Post-freeze TV: what advertisers ask about it

Agencies and networks have been swamped by questions from advertisers; these are the questions being asked most often

30

You can lick audience walkout

Your program may not be doing as well as its rating indicates if it starts strong, finishes weak. Here's how to keep audience glued to their seats

32

What are the hot issues this week?

(1) AAAA to issue code on agency-broadcasters relations; (2) Atlantic's attitude on radio; (3) Mutual's new merchandising plan; (4) ARBI to get umpire

34

COMING

From Chandu to Shangri-La with Ralph Foote

Due to retire next month, Beechnut's Ralph Foote recounts some of highlights in a long advertising career. Practical tips from a top ad manager

16 June

Is there any remedy for co-op abuses?

Manufacturers like co-op radio results but are plagued by difficulty of seeing that money is properly spent. Problems and constructive suggestions

16 June

Merchandising: Main Street style

Here's how KGW, Portland, Ore. went out into its listeners' backyards, sold not only time but a heavy tonnage of sponsor products

DEPARTMENTS

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Published biweekly by SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 510 Madison Ave., New York 22, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 161 E. Grand Ave., Suite 110. Telephone: Superior 7-9884. West Coast Office: 6087 Sunset Boulevard, Los Angeles. Telephone: Hillside 8089. Printing Office: 3118 E. Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50¢. Printed in U. S. A. Address all correspondence to 510 Madison Avenue, New York 22, N. Y. MUrray Hill 8-2772. Copyright 1952. SPONSOR PUBLICATIONS INC.

“KWKH jacks sales of Jax Beer”

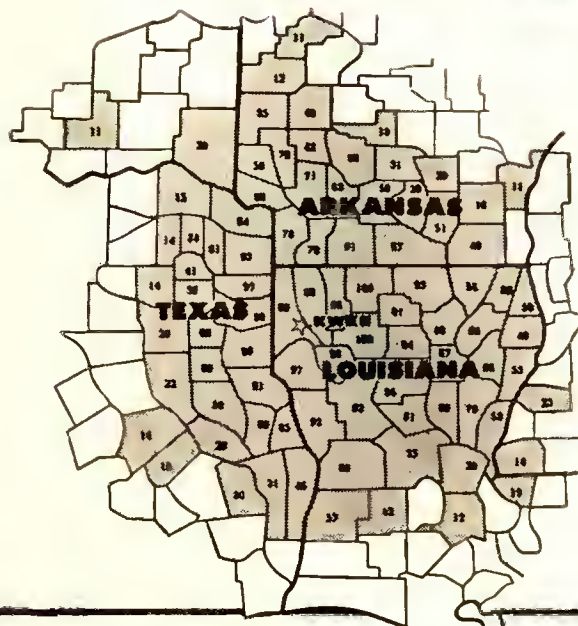


ays HAROLD W. HARGROVE

Sales Manager, Jax Division, Shreveport Beverage Agency

LARGE LOUISIANA BEER DISTRIBUTOR

Few beer distributors in America can boast as pretty a sales curve as Jax Beer has racked up in the big Louisiana-Arkansas-Texas area, primarily through KWKH advertising. Here's how Mr. Harold W. Hargrove recently put it:



KWKH DAYTIME BMB MAP

Study No. 2—Spring 1949

KWKH's daytime BMB circulation is 303,230 families, daytime, in 87 Louisiana, Arkansas and Texas counties. 227,701 or 75.0% of these families are "average daily listeners". (Nighttime BMB Map shows 268,590 families in 112 Louisiana, Arkansas, Texas, New Mexico, Mississippi and Oklahoma counties.)

"In July, 1949, the Fitzgerald Advertising Agency in New Orleans launched a radio campaign for Jax Beer over KWKH. Our Jax sales increased approximately 30% during the first year this campaign was in the air and have continued to climb steadily since that time. We are confident that KWKH has been the greatest single factor in building demand for this product and we feel that the 'Jax World of Sports' and the 'Louisiana Hayride' are doing a grand job for Jax.

(Signed) *Harold W. Hargrove*"

KWKH

A Shreveport Times Station

SHREVEPORT

Texas

LOUISIANA

Arkansas

The Branham Company
Representatives

Henry Clay, General Manager

50,000 Watts • CBS Radio •

Program Promotion

*that's what
you like about
the South's*

WJBO

On behalf of programs heard on WJBO, we used 32,821 lines of advertising space in our affiliated newspaper, the *State Times and Morning Advocate*, in 1951.

As Mr. Oliver B. Capelle, of the Miles Laboratories, Inc., says, "We have observed many times how WJBO excels when it comes to publicity ventures, and we believe this present one (20th Anniversary of 'One Man's Family') should work out very nicely for all concerned."

Promotional activity like this is an important plus for WJBO-WBRL advertisers.

NBC's 5,000 watt affiliate in Baton Rouge, La.



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

Men, Money and Motives

by
Robert J. Landry

Age and advertising

Many observers take it as a national disgrace that so many mature and competent adult Americans must suffer constant anxieties centering on the danger of losing their long-held and worthwhile jobs and being unable ever again to find a comparable job. Not for vanity alone is the United States the world's biggest market for hair-dyes, wrinkle-smoothers, and similar services for male and female alike. Such magic is designed to postpone the baneful day when the boss thinks: "Joe (or Josephine) is getting a bit long in the tooth."

* * *

Ironically, the United States is becoming, at the same time, a much longer-living and a much faster-breeding country. Two rival sets of statistics—one for "age" and one for "youth"—express political pressures for security and opportunity. They also confront advertising and marketing men with a challenge. At the very period in history when older Americans are more numerous than ever before there is an overpowering sell on the so-called "young crowd" from 18 to 35.

* * *

It's accepted ad man anthropology today that youth must be served. Theory is that youth goes places, meets people, does things. Youth has desires, needs, dreams to fulfill on installment purchase. Hail to youth.

* * *

Certainly youth is a fine thing. Although Bernard Shaw thought it too good to waste upon the immature. Certainly the young newly-weds are a jumping market and the first-baby set wide open for an infinitude of goods and services. Some 3,900,000 American infants were born in 1951 alone. From his or her first bawling, egotistic demand for attention each baby is an important unit of economic calculation. Without need of prior conditioning by advertising, babies are born consumers. They use things up, wear things out, demand re-orders, fresh supplies and incessant service. Hence businessmen happily anticipate and gratefully extol the annual crop of infants. Beginning with large quotas of commercial linens, babies rapidly progress to various gadgets, vessels, toys, and cutlery all of which must be suitable for early baseball practice, thus enjoying a high rate of breakage and replacement.

* * *

The American infant, far more than the world average, is the object most sublime of an elaborate and costly inventory of gimcracks, geegaws, harnesses, special seats, powders, ointments, sprays, rings, bottles, nipples, and younameit. He is watched, coddled, amused, aired, prammed, tested, bathed, oiled, fed to the music of the cash register. At the end of a long exhausting day the hovering Freud-frightened parents anxiously turn to an expensive text book seeking reassurance that the little egotist's id will come out all right.

(Please turn to page 60)

"Wherever You GO . . . there's RADIO!"

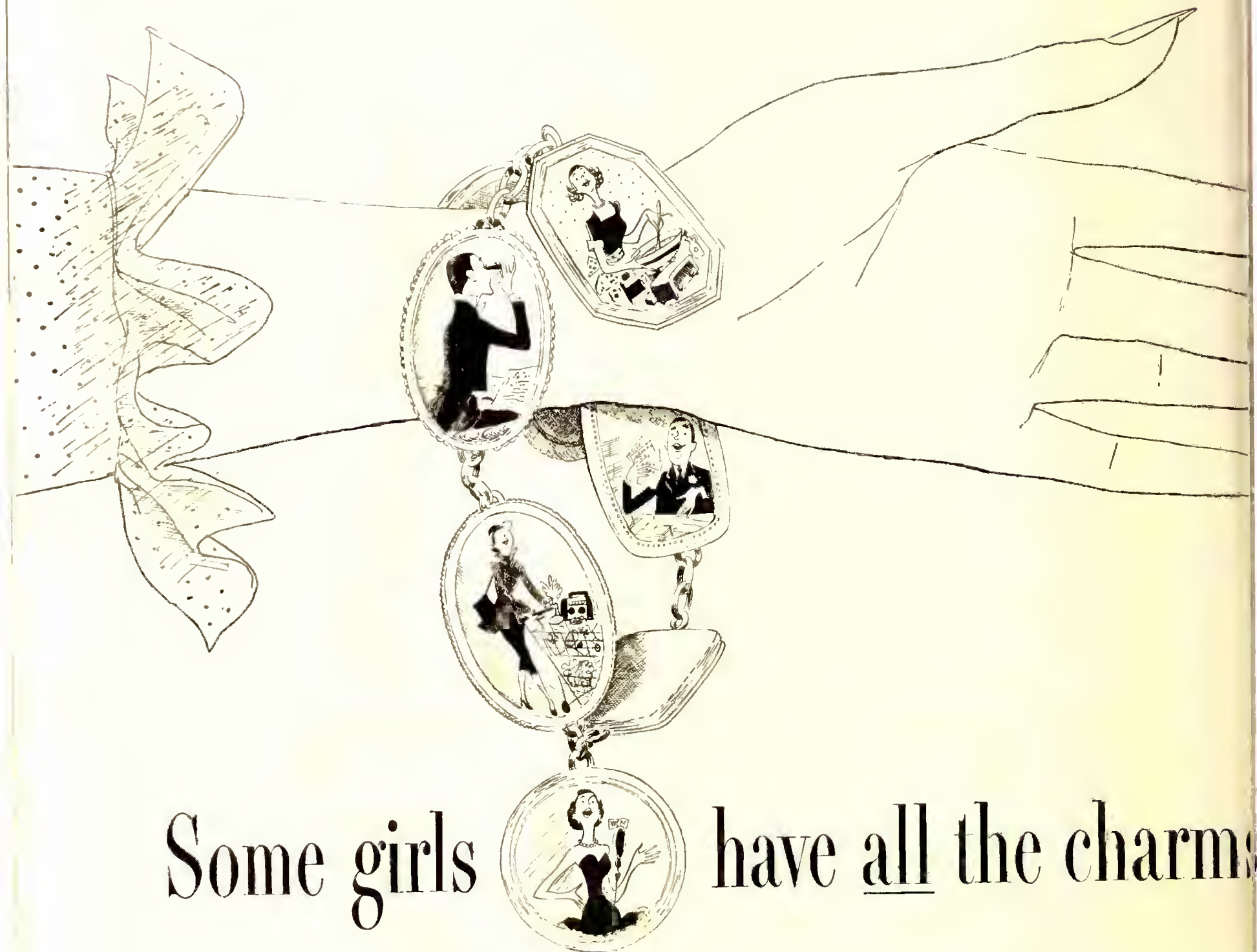
CKLW is proud to have played a part in the United Detroit Radio Committee's campaign which won top honors for group radio promotion in 1951. CKLW conceived the slogan, first gave it air time, and joined with other Detroit Stations to emphasize the great value of radio in the Detroit market.

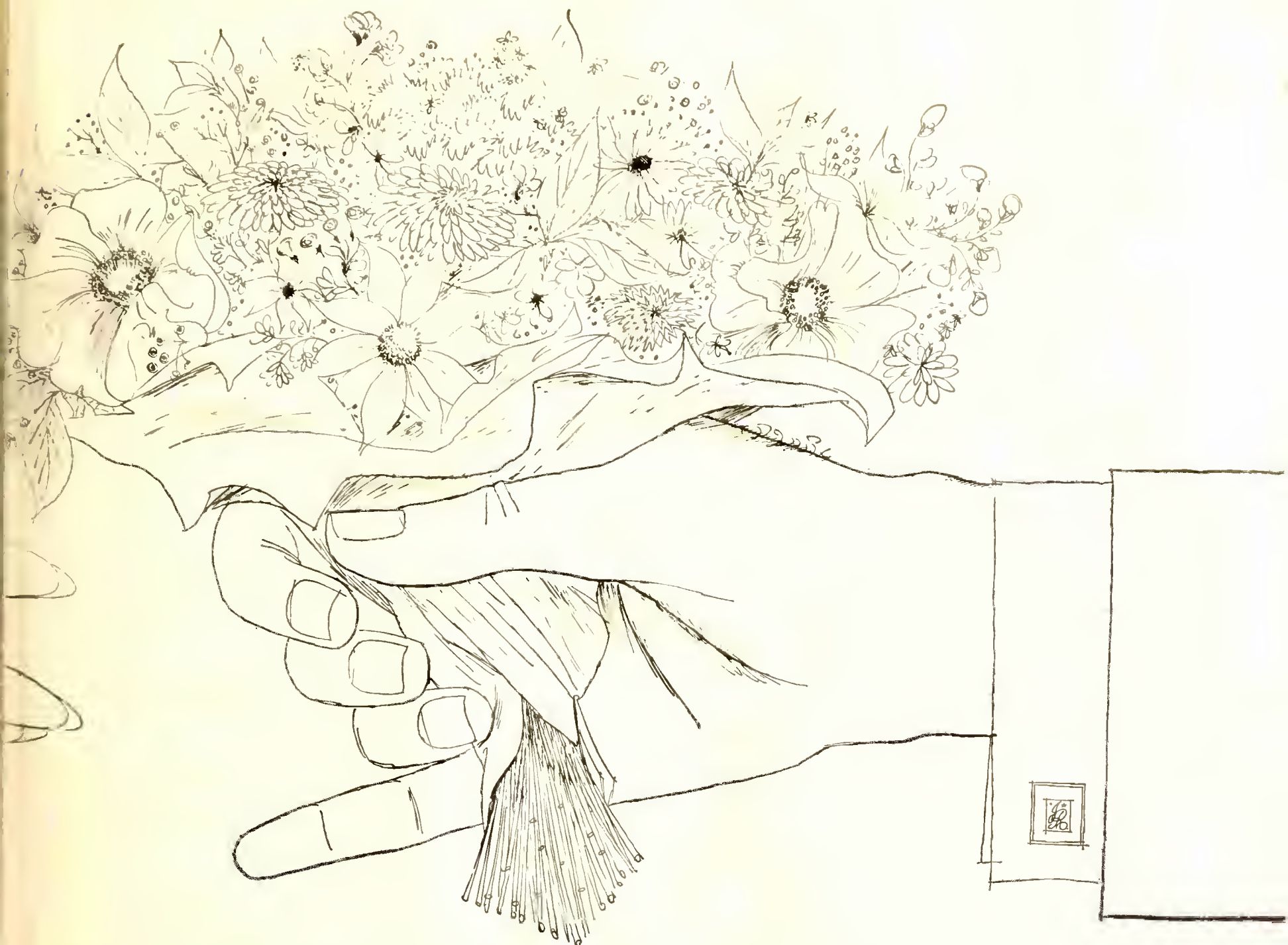


MUTUAL **CKLW** MUTUAL

50,000 WATTS • 800 On Your Dial

DETROIT 26, MICHIGAN





You've got to hand it to Joan Edwards. She's been a charmer ever since she first trod the boards as a young protégée of her famous Uncle Gus. Nowadays, she's getting new bouquets for showmanship—and salesmanship—on her new song-and-story show on WCBS, Monday through Friday mornings at 9:30.

● ***She charms critics.*** Billboard says, "It's as tho' the chanter, having fed her family, sent her hubby off to work and the kids to school, has called in the gals to chat and play records. And she does it all very pleasantly and capably."

She charms listeners. According to her first Pulse,* Joan's bright-as-sunlight personality and friendly program attracted more listeners than

any other New York network station participation program. In fact, every morning housewives in more than 150,000 homes accept her warm invitation to "Come on over to my house."

She charms advertisers. Variety says: "She delivers her plugs with a cozy touch." But just hear those "plugs" and you'll realize they're socked across with all the skill of a star born and bred in big-time show business. (Participations were 50% sold out before her first program!)

Want to charm customers? Call us and sign up now for a low-cost participation on WCBS' Joan Edwards Show.

CBS Owned • New York
Represented by CBS Radio Spot Sales

WCBS



You can count on CKAC to excite the contest-minded housewife! In the 12 months of last year, CKAC's various quiz shows pulled a record-breaking 7,000,000 letters from every corner of Quebec almost all containing proof-of-purchase! If you want a direct response to your program, ask us how you, too, can cash in on CKAC—Canada's proven mail-puller!

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago
Omer Renaud & Co.—Toronto

510 Madison

AUTO LISTENING

We picked up a news item from, of all places, the *Dallas News*, which quotes SPONSOR as making a critical analysis of broadcasting, mentioning "possible affiliation with the American Automobile Association," etc. This apparently appeared in the April 21 issue.

Believe me, we're interested! First of all, of course, I must have a copy of the magazine; and second, I would be very much interested in knowing who dreamed up the idea and what we may be able to do about it. Can you fill me in?

EDGAR PARSONS

Radio-TV Dir.

*American Automobile Ass'n.
Washington, D. C.*

• The AAA reference was to radio programming of the future and the important place that auto listening will have in it.

TV FILM TEAMWORK

Compliments to all concerned on the effective manner in which you presented the ATS TV Film Committee story.

However, especially since there are probably too many agency hands in this business already, I must point out that on the back side of the form (p. 38, May 5 issue) one of the two lines captioned "AGENCY" should read "PRODUCER."

GENE REICHERT

Mgr., Radio & TV

G. M. Basford, Adv., N. Y.

Thanks very much for the swell job you did on the film story for the American Television Society in the current SPONSOR.

DON MCCLURE

McCann-Erickson, N. Y.

A.T.S. FILM FORM

Congratulations to the American Television Society for devising, and to SPONSOR Magazine for publishing the recommended Film Production Specifications Form which appeared in your issue of May 5, 1952.

It is excellent!

I am relying on memory, but I feel quite sure that I had the opportunity of filling out the questionnaire form

from which this specification form grew. At the time I thought it was a superlative idea; but, frankly, the end result even exceeds expectations.

Am I right in assuming that this form may be used as is or with necessary deviations by any agency which wishes to do so, or is some sort of permission necessary from the American Television Society?

Beyond the specific thanks and congratulations on this form, overall congratulations to you and your staff for your continued job of information and stimulation.

ROBERT V. WALSH

Dir. of Radio and TV

VanSant Dugdale Adv., Baltimore

• The Film Production Specification form can be used "as is," or altered to suit.

RADIO AND TV RESULTS

We would appreciate greatly receiving copies of your advertising success stories in both radio and television.

EDWARD G. ACKERMAN

Riedl and Freede, Adv.

Paterson, N. J.

TV FILM ISSUE

Please forward me 20 copies of your TV Film Section from your March 10, 1952 issue.

HARRY LEBRUN,

TV Station Dir.

WCPO-TV, Cincinnati

• Reprints of the TV Film Section which appeared in the 10 March SPONSOR are available at nominal cost.

FARM RADIO

Your material on farm programming has been very helpful indeed. The Farm Facts Handbook was particularly valuable to me.

Our client, McMillen Feed Mills, is just beginning their venture into radio (starting last October), it will be sometime yet before we can actually see what value radio has for McMillen. We have had much success so far with the "Prairie Farmer" station, WLS.

Sometime within the next few months, I hope that I will be able to send to you some information on our client's "good results" with farm broadcasting.

DONALD E. DANNECKER

Bonsib Adv. Agency

Fort Wayne, Ind.

(Please turn to page 71)

Confidence

When a station is so programmed that the listener is assured of high type, diverting and diversified programming, suitable for the listening of every age and interest, the listener acquires confidence in, and respect for the station.

This confidence is carried over into a confidence in the products and services advertised on the station.

That this confidence rings cash registers is verified by the advertisers on WREC. Won't you ask them?

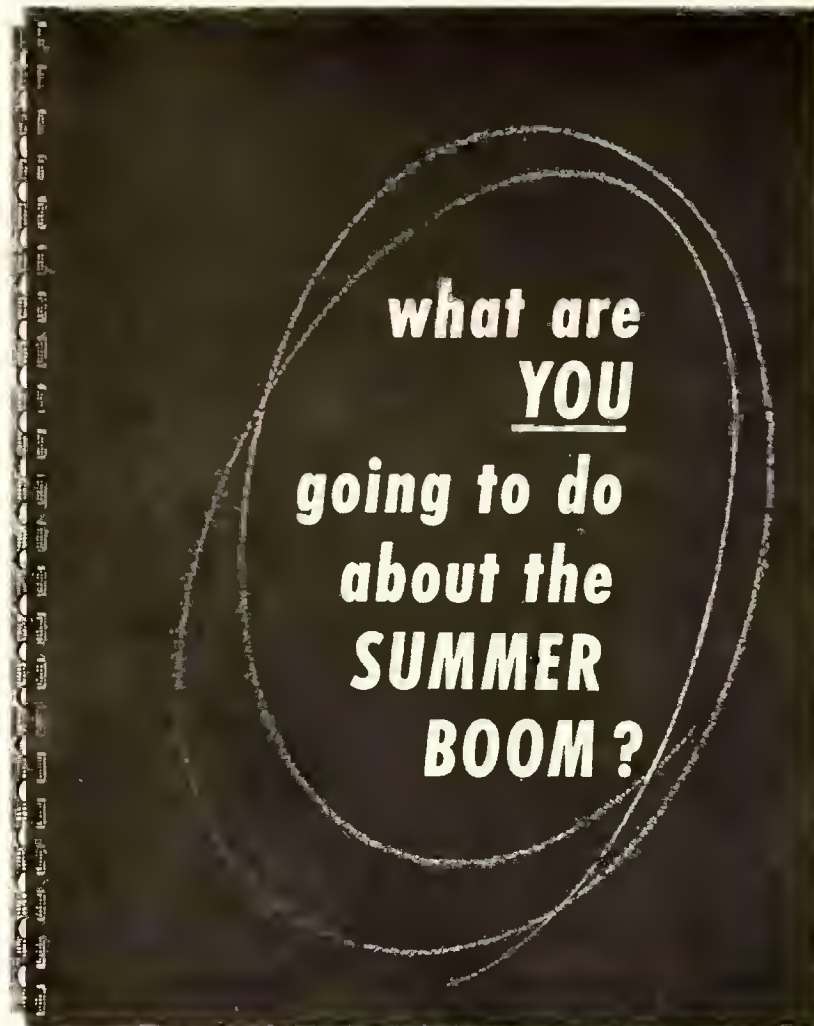
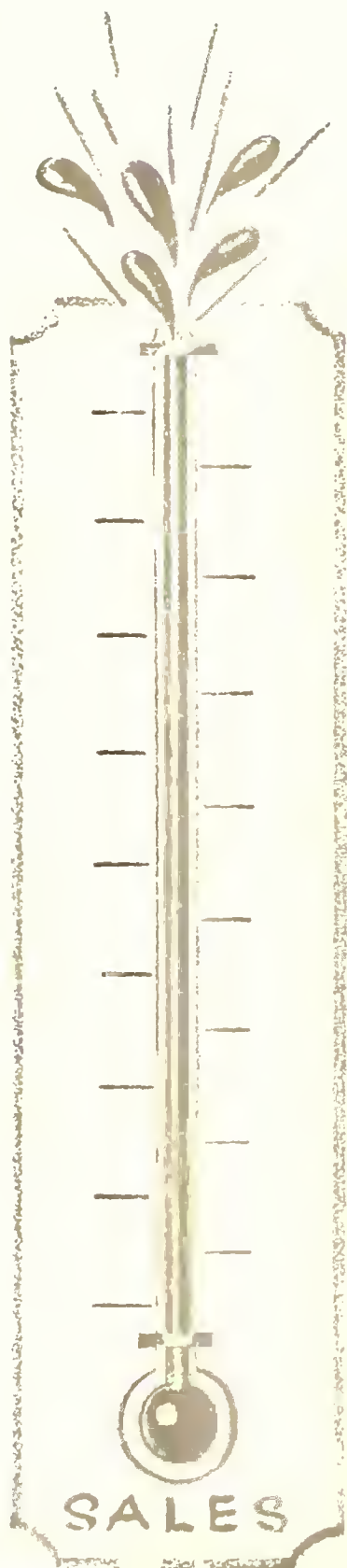
And, remember, — WREC costs 10.1% less than in 1946, and has the highest Hooper rating in Memphis.

WREC

AFFILIATED WITH CBS, 600 KC, 5000 WATTS

MEMPHIS NO. 1 STATION

REPRESENTED BY THE KATZ AGENCY



Possibly you're tired of hearing about the extra money the consumer *could* spend but doesn't.

Maybe all you want is some *ideas* on how you can tap this summer's record potential—while at the same time meeting management's insistence on increasing profit margins by keeping sales costs low.

If so, we recommend that you read our new study.

"what are YOU going to do about the SUMMER BOOM?"

It includes an exclusive analysis of this summer's sales outlook combined with a plan for making *effective and economical* use of television in 8 major markets which account for over 50% of all U. S. television homes.

If you don't have a copy, call your NBC Spot Sales representative or write NBC Spot Sales, 30 Rockefeller Plaza, New York 20, and ask for

"what are YOU going to do about the SUMMER BOOM?"

NBC Spot Sales

30 Rockefeller Plaza, New York 20, N. Y.

CHICAGO CLEVELAND WASHINGTON
SAN FRANCISCO HOLLYWOOD
DENVER CHARLOTTE ATLANTA

representing TELEVISION STATIONS:

WNBT	New York
WNBQ	Chicago
KNBH	Los Angeles
WPTZ	Philadelphia
WBZ-TV	Boston
WNBK	Cleveland
WNBW	Washington
WRGB	Schenectady-Albany-Troy

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start duration
American Protam Corp	Dowd, Redfield & Johnstone	CBS 193	Galen Drake; Sat 10:15-30 am; 17 May; 4 wks
General Motors Corp	D. P. Brother	CBS 64	Peggy Lee Show; T, Th, 7:30-45 pm; 15 May; 13 wks
Gulf Oil Corp	Young & Rubicam	ABC 225	John Daly and the News; M-F 10-10:15 pm; 16 Jun; 52 wks
Lever Brothers Co	N. W. Ayer	CBS 168	House Party; M-F 3:30-40 pm; 5 May; 52 wks
Philip Morris & Co	Biow	NBC	What's My Line?; T 10-10:30 pm; 20 May; 13 wks
Procter & Gamble Co	Compton, Biow	NBC 188	Young Dr. Malone; M-F 9:30-45 am; 23 Jun; 52 wks
Procter & Gamble Co	Compton, Young & Rubicam	NBC 188	Brighter Day; M-F 9:45-10 am; 23 Jun; 52 wks
Reynolds Metals Co	Buchanan	CBS 193	PGA Golf Tournament; T 7:30-45 pm; 24 Jun only

2. Renewed on Radio Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start duration
Gospel Broadcasting Association	R. H. Alber	ABC 250	The Old Fashioned Revival Hour; Sun 4-5 pm; 15 Jun; 52 wks
George A. Hormel & Co	BBDO	CBS 120	Music With the Hormel Girls; Sat 2-2:30 pm; 17 May; 52 wks
Liggett & Myers Tobacco Co	Cunningham & Walsh	CBS 191	Arthur Godfrey; M-F 11:15-30 pm; 26 May; 52 wks
Pillsbury Mills Inc	Leo Burnett	CBS 192	Arthur Godfrey; M-F 10:45-11 am; 2 Jun; 52 wks
Pillsbury Mills Inc	Leo Burnett	CBS 169	House Party; M-F 3:15-30 pm; 2 Jun; 52 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Adam Hat Stores Inc	Men's hats	Hirshon-Garfield (N.Y.)	15 mkts	Annmcmts; 1 Jun; 2 wks
Bristol-Myers Co	Mum deodorant	Doherty, Clifford & Shenfield (N.Y.)	Scattered mkts	Annmcmts; 1 Jun; 5 wks
Lever Brothers Co	Lipton's iced tea	Young & Rubicam (N.Y.)	South	Annmcmts; Chainbreaks; 2 Jun; 6 wks
Peter Paul Inc	Candy bars	Maxon (N.Y.)	25 mkts	Annmcmts; Chainbreaks; 1 Jun; 4 wks

4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Clarence G. Alexander	DuMont, N.Y., dir operations	RHZ-Cadena Azul of Cuba, Havana, mgr operations
Tom Cavanagh	North American Airlines	KLBS, Houston, stn mgr
Winston L. Clark	Temporarily retired	WORZ, Orlando, rejoins as sls mgr
William Davidson	Free & Peters, N.Y., member sls staff	NBC, N.Y., eastern sls mgr, natl spot radio sls
Norman Furman	Furman, Feiner, N.Y., pres (leave of absence)	WHEE, Boston, vp-gen mgr
John E. Ghilain	WRC, WRC-FM, WNBW, Wash., head radio-tv adv, sls prom, publ depts	WMAL, WMAL-TV, Wash., adv, publ dir, asst to prog dir
Charles Hutaff	Fuller & Smith & Ross, Cleve., assoc dir films, tv, radio	WTAM, WNBK, Cleve., adv, merch, sls prom dir
Robert B. Jones	KRMG, Tulsa, stn mgr	Same, vp-gen mgr
Fred H. Kenkel	C. E. Hooper, N.Y., exec vp	A. C. Nielsen, N.Y., vp
Alfred I. Miranda	Vogue, N.Y., member adv sls staff	Katz, N.Y., member tv sls staff
Beri Moore	WABB, Mobile, copy writer	Same, prog dir
Samuel N. Nemer	WLOL, Mnpls., sls mgr	WDGY, Mnpls., sls mgr



Numbers after names refer to New and Renew category

John R. Vrba (4)
M. C. Robertson (4)
Arthur Cook (5)
William J. Lewis (5)
John E. Ghilain (4)

In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

4.

NAME	FORMER AFFILIATION	NEW AFFILIATION
Miller C. Robertson	KSTP-AM-FM-TV, Mnpls., sls vp	KEPO, El Paso, pres-gen mgr (new owner)
Paul Scheiner	KGO, S.F., acct exec	Same, sls mgr
Frank Shiro	Evening Observer, La Grande, Ore., editor-publisher	KSFO-KPIX, S.F., sls prom publ dir
Stanley Schloeder	Ruthrauff & Ryan, N.Y., mgr spot radio-tv timebuying section	Katz, N.Y., member tv sls staff
Gil Seabrook	CKCK, Regina, comml mgr	CJIB, Vernon, B.C., mgr
John R. Vrba	KTTV, L.A., prom mgr	Same, natl sls mgr
Frank White	MBS, N.Y., pres	NBC, N.Y., exec
D. W. Whiting	KTTV, L.A., asst sls mgr	Same, sls mgr

5. Sponsor Personnel Changes

STATION	FORMER AFFILIATION	NEW AFFILIATION
Alexander H. Aronson	Ronson Art Metals Works Inc, Newark, 1st vp	Same, pres-gen mgr
Charles H. Bartels	Rubsam & Horrmann Brewing Co, N.Y., keg sls mgr	Same, adv mgr
Albert A. Clarke Jr	McKinsey & Co, N.Y., sr associate	Lever Brothers Co, N.Y., brand merchandising mgr
Arthur Cook	Lever Brothers Co, N.Y.	Same, premium mgr
Alexander Harris	Ronson Art Metal Works Inc, Newark, pres-gen mgr	Same, dir
Arnold Henderson	Emerson Radio & Phonograph Corp, N.Y., asst distribution mgr	Same, asst natl sls mgr
Edward Kantrowitz	Emerson Radio & Phonograph Corp, N.Y., asst to sls dir	Same, acting adv dept mgr
Albert Leon	Emerson Radio & Phonograph Corp, N.Y., asst sls prom mgr	Same, acting mgr sls prom dept
William J. Lewis	Paul Masson Wines, N.Y., sls prom mgr	Lever Brothers Co, N.Y., brand prom mgr (Lux toilet soap, all-purpose Breeze)
Gerald Light	Emerson Radio & Phonograph Corp, N.Y., adv mgr	CBS-Columbia Inc, N.Y., adv, sls prom dir
William E. Nelson	Motorola Inc, Chi., member adv dept	Same, asst sls prom mgr
Sy Rosen	Flex-Let Corp, N.Y., sls rep	Same, adv mgr
R. W. Welpott	General Electric Co, Schen., asst stns mgr (broadcasting stns dept)	Same, mgr stns operations
Phil Williams	Time Inc, N.Y., dir natl sls, tv sls prom	20th Century Fox, N.Y., dir tv prod, natl sls

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Date Advisory Board, Indio, Cal.	Department of agriculture div. State of California	Elwood J. Robinson, L.A.
Electronic Specialty Co, L.A.	Shavex razors	Factor-Breyer Inc, L.A.
Fashioncraft Products, Brooklyn	Bags and bottle holders	Carl Reimers Co, N.Y.
W. H. Grace Co (Naco Fertilizer Co), Charleston, S. C.	Plant foods, insecticides	Kelly, Nason, N.Y.
Holland Custard and Ice Cream Inc, Holland, Ind.		Ruben, Indianapolis
A. S. Jaffe Co, S.F.		
Mah Chena Food Products Corp, Chi.	Ice cream and dairy products	Umland & Co, S.F.
New Jersey Drug Products Corp, East Orange, N.J.	Annabelle's Rocky Road candy bars	Herbert Summers Hall, Chi.
Old Judge Coffee Co, St. L.	Mah's frozen chop suey	Elliott Nonas, N.Y.
Pal Inc, Washington, D. C.	Kamee for arthritis	
Paper-Mate Co Inc, Culver City, Cal.	Coffee	Hirsch & Rutledge, St. L.
Pretz-L Products Inc, Reading, Pa.	Pal orange ade	Clinton D. Carr, Balto.
Purcell Seed Co Inc, Evansville	Paper-Mate pens	Elwood J. Robinson, L.A.
Rayco Mfg Co, Paterson, N.J.	Pretz-L Nuggets	Carl Reimers Co, N.Y.
Relaxacizor Inc, L.A.	Seeds and feeds	Hathaway, Evansville
Remington Records Inc, N.Y.	Automobile seat covers	Emil Mogul, N.Y.
Caryl Richards Inc, Brooklyn	Electronic reducing machine	Allan Marin, Chi.
Rootie Kazootie Inc, N.Y.	Master work recordings	Bobley Co, N.Y.
	Beauty products	Gibbalter, N.Y.
	Licenses for Rootie Kazootie & His Pals	Arnold Cohan, N.Y.
Unexcelled Chemical Corp (Frank Bownes Co div), Chelsea, Mass.	Paint manufacturers	Frederick-Clinton Co, N.Y.
Upholstered Furniture Manufacturers Association, N.Y.	Upholstered furniture	Jamian, N.Y.

Numbers after names refer to New and Renew category

D. W. Whiting (4)
R. W. Welpott (5)
A. H. Aronson (5)
A. I. Miranda (4)
Stan Schloeder (4)

Frank White (4)
W. E. Nelson (5)
Phil Williams (5)
Charles Hutaff (4)
Samuel N. Nemer (4)



*"Something burning is
falling through the sky.."*

That something was a hit German plane. The time was D-Day, 1944. Speaking from a warship in the heat of the battle, George Hicks was making his masterful recordings of the greatest military action in history.

First to broadcast from a dirigible and from a submarine, Hicks is uniquely a broadcast reporter. He joined NBC in 1928, a year after network radio began.

From an eclipse of the sun seen in the Pacific to the funeral of George VI, George Hicks's dispassionate reporting has brought America to the scene of many of the historic events of our time.

Now in this vital election year Hicks and 100 other NBC men of news are assigned to cover the conventions and the elections as they've never been covered before.

The NBC News Center is pre-eminent in the field because of men like Hicks, Dreier, Warner, Godwin . . . because of its thousand-man news-gathering force . . . because regularly on radio and television, NBC broadcasts more hours of news than any other network.

Virtually everyone in America hears the news first on radio and television. They hear it while it is news. And the fact that the highest rated news shows on radio and television are NBC's means most people hear the news first and hear more of it from NBC.

NBC *radio and television*

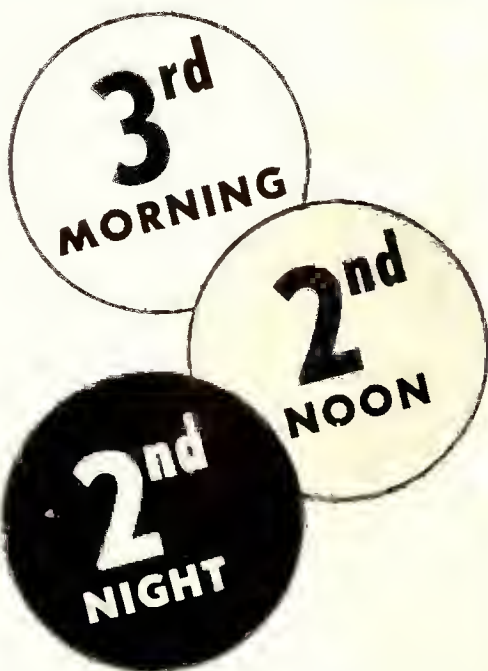
a service of Radio Corporation of America



Photograph by RALPH STEINER



ONE OF
America's Greatest
INDEPENDENT
RADIO STATIONS!
IN MARKETS OVER 500,000



Source: Hooper Radio Audience Indexes
—Unaffiliated Radio Stations, Dec., 1951
— Jan., 1952.

and in milwaukee...

For \$100 per week or more, WEMP delivers 2 times the audience of network station No. 1 and 2½ times the audience of network station No. 2*.

*All Hooperatings based on Oct.-Feb. 1952 Comprehensive, using highest individual 15-minute strip rating 8:00 a. m. — 6:00 p. m.

WEMP WEMP-FM
24 HOURS OF MUSIC, NEWS, SPORTS
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Nat'l Rep.



Mr. Sponsor

Arthur H. Boylan

Vice President in charge of
Advertising, Marketing
The Drackett Company, Cincinnati

Most housewives today are familiar with Drackett's Windex and Drano but in 1936 too many of them thought the names were something out of a Marx brothers skit. A 5,000-home consumer survey just concluded then showed the low-income group woefully ignorant about these household products.

Drackett advertising had stressed magazines. But in 1936 they rushed into radio. Arthur Boylan, with Drackett for half his 52 years, recalls the AM baptism. "We went on the old Red network for two days a week with a transcribed show. It featured a bellboy, a telephone operator, and a hotel locale."

It ran for two years on a network and spot basis, cost \$200,000 annually which was one-half the figure allotted to magazines. Boylan says the show produced satisfactory sales increases but was making little progress in promoting brand identification in the low-income strata. It was dropped; the 10-year broadcast drought set in.

Boylan and the agency, Young & Rubicam, weren't gun shy. "In 1949 Y&R dug up a cutie," chuckles Boylan. "A 15-minute interview show with Dorothy Kilgallen, and probably one of the thinnest daytime network shows ever attempted," says Boylan. "We risked it only because we could buy time following Tom Brenneman, and preceding Betty Crocker.

"Dorothy did a good job, and the show had a high merchandising value. But after Brenneman died his show slipped and then Godfrey moved in opposite our time. Goodbye Dorothy!"

Nevertheless, a pattern was forming. The first show back in '36 had boosted sales. The second proved to be a valuable merchandiser. With this in mind, Boylan kept his \$200,000 radio budget intact. The resulting synthesis, based on these past experiences, was participation in multiple-sponsored local shows with established housewife audiences (KFI's Burritt Wheller. KEX's Kay West, WCAU's *For Women Only*).

"We now use 65 programs in 54 cities," says Boylan. "It's difficult to give radio a specific rating in sales results, but it is important."

Aside from Drackett's growth, which he has helped foster, Boylan is proud of two other achievements: Winning an ANA golf tournament with a 77 more than 10 years ago; completion after three years of a family-built cottage for his daughter and son-in-law. ★ ★ ★

People Fly



In 1903, man finally did it — invented flying machines. But nobody wanted a ride.

The early airlines, that sprang up all over America, died, merged, folded, and were forgotten because, to most people, flying was strictly for the birds.

Then Southern California got into the act. Maybe the sunshine, maybe the hankering to get places, maybe the consistent use of radio advertising — but Southern California *flew*. Southern California has the oldest airline in America — by tomorrow morning we'll probably have the newest.

Moral: Whether you sell airlines or aspirins — sell them *first* in Southern California where it will do the most good. Sell them best on the station that serves Southern California best — on KMPC. That's where so many things *really* start.

KMPC is the station that covers Southern California like a network. You *could* buy 38 stations, and not cover Southern California the way KMPC does.

KMPC reaches more people, far more people, than any other independent radio station in the West. Whatever you sell, wherever you make it, use KMPC and get power where it really counts!

KMPC

710 KC LOS ANGELES



50,000 Watts Days • 10,000 Watts Nights • Affiliate Liberty Broadcasting System • Represented Nationally by H-R Representatives, Inc.

RADIO IS AMERICA'S GREATEST ADVERTISING MEDIUM



Sales-winning radio schedules for the Great Southwest just naturally include this pair of top-producing CBS Radio Stations. Results prove this! Write, wire or phone our representatives now for availabilities and rates!

National Representatives

JOHN BLAIR & CO.

New developments on SPONSOR stories



See: "How can a low-budget advertiser use TV?"
Issue: 30 July 1951, p. 38
Subject: New "Profit Participation Plan" allows local and regional sponsors to participate in profits from sale of TV film series by producer

A new plan which enables local and regional TV sponsors to compete with quality shows presented by national sponsors, without having to pay production costs, has been developed by Este Productions, Beverly Hills, California.

In this "Profit Participation Plan" each subscribing sponsor also shares in part of the profits made by the producer (Este) from total sales of a given TV film series. Here's how it works:

Este is currently producing a TV film series (titled *Gasoline Alley*, from the comic strip of the same name) for release in all TV markets in the 1952-'53 season. Each sponsor contracts for 26 films to be shown in the market (or markets) he desires at a given unit price for each market. But the sponsor gets part of his money back: one-half of the total profits derived (by the producer) from the sales of the 26-week series goes to make up a "rebate profit fund."

Each sponsor receives a percentage of this fund, which percentage is directly related to the price of the program in a given market (the higher the price, the higher the rebate).

According to Este, practically all production costs of the series should be returned after original sale in 40 of the 63 existing markets. Thereafter profits—and therefore rebates—will be higher. Rebates will continue as long as the 1952 series is sold—whether for first-runs in new markets or re-runs in previously sold markets.



See: "How stations lick summer slump"
Issue: 10 March 1952, p. 32
Subject: More and more radio stations use low-cost transcribed mysteries to attract summer audiences

According to Charles Michelson, Inc., an increasing number of radio stations in 90 markets, will air transcribed mysteries this summer to help build hot-weather listening.

Many stations report upped ratings for the time spots in which they air these mysteries. Since WBBM, Chicago, has been carrying a mystery from 10:30 to 11:00 p.m. across-the-board, Pulse ratings for that slot have risen from 18 to 26%. WTOP, Washington, D. C. reports that it has topped all other Washington stations in 10 out of 12 quarter hours (Pulse), by using a solid mystery block from 8:00 to 11:00 p.m. on Fridays since 4 April.

Stations that recently signed for these open-end mysteries in blocks include: WSYR, Syracuse; KIT, Yakima, Wash.; WLCS, Baton Rouge, La.; WHB, Kansas City; WCMB, Lemoyne, Pa.; KULA, Honolulu; ZBM, Bermuda.



See: "How to sell a candidate"
Issue: 24 March 1952, p. 34
Subject: Networks Make effort to brighten up convention broadcasts

The political convention broadcasts from Chicago will have no dull moments if ABC, NBC, and CBS-TV have anything to say about it.

ABC has hired comic Roger Price to point up local color and humorous aspects of the proceedings. NBC is reported to be interested in using Bob Hope to add "zing" to their convention coverage on TV. CBS-TV will use husband-and-wife team, Mike and Buff, interviewing from 2:45 to 3:30 p.m. daily at convention.

SPONSOR

The name of
THE FORT INDUSTRY COMPANY

*has been changed
to*

**STORER BROADCASTING
COMPANY**

effective immediately



STORER BROADCASTING COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va. • WAGA, Atlanta, Ga.
WGBS, Miami, Fla. • WJBK, Detroit, Mich. • WSAI, Cincinnati, O.
WSPD-TV, Toledo, O. • WJBK-TV, Detroit, Mich. • WAGA-TV, Atlanta, Ga. • KEYL-TV, San Antonio, Tex.

NATIONAL SALES HEADQUARTERS:

488 Madison Ave., New York 22, ELdorado 5-2455 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

**the
big
boy
of
tiny
town**



COLOSSUS OF THE CAROLINAS



Way down west in North Carolina, the kids have their own idol of six-gun glamour. It's WBT's Fred Kirby whose Saturday morning "Tiny Town" bangs away with a 10.5 Pulse rating at 10 AM—with over 10,000 roped, branded and certified "citizens." Shooting from both hips, Fred also wings a 14.5 rating for his Saturday afternoon folk-music disc session, "Hillbilly Star Time." If you're shooting for sales in the Carolinas, use the local big gun for best results.

WBT

CHARLOTTE, NORTH CAROLINA

JEFFERSON STANDARD BROADCASTING COMPANY



THESE ARE HANDFUL OF 80-PLUS CHLOROPHYLL PRODUCTS. O'NEILL RYAN (ABOVE) OWNS DISPUTED PATENT

The chlorophyll revolution



Air media play major role as sales head for \$50 million mark

over-all In the drug industry, there has been one wave of band wagon promotion after another since the end of the war. Anti-histamine cold tablets, ammonium-ion dentifrices, vitamin elixirs have each come in for national advertising campaigns of saturation intensity. But the latest drug industry upheaval—the mass-sale of chlorophyll products—is setting new records for impact and speed of sales build up.

Chlorophyll sales have risen from \$6,000 in 1945 when one firm was unchallenged master of the field, to \$22,000,000 in 1951 when some 40 or more companies had hopped on the band wagon. Chlorophyll product sales are

expected to reach \$50,000,000 in 1952.

Radio and TV play a major part in the national advertising strategy of the chlorophyll products. The air media account, in several cases, for up to 80% of the individual firm's ad budget for a particular chlorophyll brand.

New chlorophyll products are popping into the market every day, and major established products are racing to add chlorophyll, including Kolynos, which is on the brink of marketing a chlorophyll toothpaste; Wrigley, which has come out with a "Spearmint Chlorophyll Green Toothpaste," boasting of a "mouth freshening spearmint flavor that lasts and lasts"; and Beech-Nut, which is rumored to be readying a new

chlorophyll gum products of its own.

Current chlorophyll users include the \$110,000,000 dentifrice industry; the \$30,000,000 deodorant business; the \$26,000,000 mouthwash market; the \$25,000,000 salve, ointment and burn remedy makers in addition to candy, chewing gum, soap, dog food, inner sole, candle, toilet paper, cigarette, and home deodorizer manufacturers.

Although the drug industry's waves of hard-hitting new product campaigns since the end of World War II have

* SPONSOR article in the 7 May 1951 issue indicated possibilities chlorophyll would mean major drug boom; headline then, prophetically, was also "Chlorophyll revolution."

NEW PRODUCT: chlorophyll has spawned dozens of new brands like Ennds



ENNDS IS MULTI-MILLION AIR SPENDER, HAS "IRMA" ON CBS RADIO, "POLICE STORY" ON CBS-TV, "LIGHTS OUT" ON NBC-TV

been intense, none have hit the consumer with quite the force of chlorophyll.

Reason: chlorophyll is not just a single new product like the anti-histamine pills or a new ingredient for just one type of product like the ammonium ion in dentifrices; rather it is a new ingredient for a wide range of old products. It is the answer to a copywriter's dreams because it creates a fresh new reason-why for dozens of brands. In addition, new products have been developed—in particular odor-killing tablets which work internally.

Already, the marketers of chlorophyll products have created a revolution in thought among consumers. They have taken a word out of biology text books and put it in every-day vocabularies. They have sold a completely new concept of body-odor elimination within a short time.

The fact that chlorophyll can be used in a multitude of products has helped make the process rapid, drug industries will tell you. The more products advertising the chlorophyll concept, the faster it's drummed into the understanding of consumers. By now, explaining *how* chlorophyll works is no longer considered paramount by some of the chlorophyll advertisers and brand identification is getting increasing stress in all advertising.

Air advertising has done a particularly effective job of building consumer confidence in the chlorophyll concept. On television, chlorophyll products have used visual demonstrations ranging from the Ennds onion test to the Clorets boy-kisses-girl approach. In the Ennds commercial, a woman rubs an onion on her hand, sniffs it with annoyance. She then rubs the hand with an Ennds tablet and sniffs with a smile. The Clorets commercial is simply a visual accompaniment for the slogan "kissing sweet in half the time," ??? wherein boy kisses girl with mutual relish in the presence of a giant Clorets box. On radio, the impact of the human voice has been used both to instill confidence in chlorophyll and for brand-reminder purposes.

The history of the present chlorophyll boom dates back to 1941 when the substance came to the attention of O'Neill Ryan, Jr., president and treasurer of the Rystan Co. After four years of research, Rystan marketed Chloresium Ointment, the first new salve containing chlorophyll, which was sold as a proprietary product.

In 1950, Rystan bought the chlorophyll patent outright for \$200,000, from the scientist who had first developed it in usable (water soluble) form. This patent subsequently became the issue in several court cases, some of

which are still being fought today.

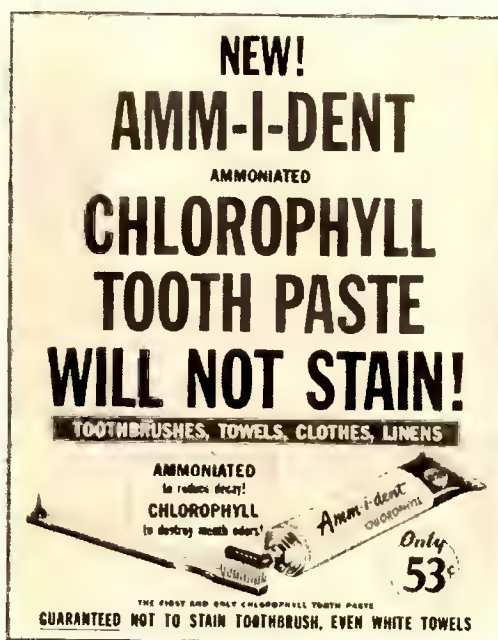
The first test case involving Rystan, which claimed infringement on its patent, was settled recently in Federal Court. As holder of the patent for the manufacture of chlorophyll products, Rystan had issued licenses to a limited number of other firms. Warren-Teed Products Co. of Columbus had experimented with the chlorophyll ingredient, and subsequently brought a product to the consumer market, disregarding the Rystan patent. The court upheld the patent. Warren-Teed decided not to appeal the decision, and agreed to take an operating license from Rystan.

Several firms are now challenging Rystan's right to issue licenses for this manufacture. Some of the companies involved in the legal melee are Colgate-Palmolive-Peet, Bristol-Myers, and Block Drug (for its product, Ammi-i-Dent).

Rystan had given an exclusive dentifrice license to the Pepsodent Company for their chlorophyll toothpaste, Chlo-dent, at a cost of about \$200,000. This license was to expire on 1 July 1952, but Pepsodent dropped the exclusive pact in April, since other companies were coming out with rival products in the face of the pending court action over the Rystan patent.

(Please turn to page 63)

OLD PRODUCTS: Ipana, Amm-i-dent are among major brands to add chlorophyll



EXISTING SHOWS OF BOTH IPANA AND AMM-I-DENT HAVE BEEN UTILIZED TO LAUNCH NEW CHLOROPHYLL-ADDED PRODUCTS

RADIO-TV CROSS-SECTION: both old and new products spend heavily on air

PRODUCT	AIR ACTIVITY	ADVERTISING APPROACH	PRODUCT	AIR ACTIVITY	ADVERTISING APPROACH
Airwick Seeman Bros. Agency: W. L. Weintraub	Nora Drake, CBS Radio soap opera	Airwick has been using chlorophyll for eight years, now emphasizes this with slogan: "product that made chlorophyll a household word." Airwick was news sponsor, then switched to soap opera to reach more women	Amm-i-dent with Chlorophyll (Block Drug Co.) Agency: Cecil G. Presbrey	Danger, CBS-TV; Dick Tracy, WABD, N.Y.C. and KSTP-TV in Minneapolis; Blind Date on NBC-TV for summer	Block Drug has switched promotional push from white Amm-i-dent to new chlorophyll-added green product. Chlorophyll is stressed as new "plus." White product will take back seat on all programs
Chloromint Purepac Corp. Agency: Leonard Wolf & Associates	10 weekly I.D.'s of 10 seconds duration on WCBS-TV and WNBT, N. Y.	Typical of products starting to build new chlorophyll brand, Chloromint is trying air slowly. Strategy thus far is to buy I.D.'s in Class A time only. Move to other markets is planned	Chlorodent Lever Bros., Pepsodent Div. Agency: J. Walter Thompson	Scattered use of spot radio and TV	Sampling operation is introducing Chlorodent to U. S. homes. Radio and TV budget has not yet been set for major campaign though it is expected Lever will give the green dentifrice big air promotion
Clorets American Chicle Co. Agency: Dancer, Fitzgerald & Sample	Rocky King on DuMont; Top Guy, Defense Attorney, Stop the Music, all ABC Radio Operation Pyramid	Clorets is sold with light touch to hit youth as candy product rather than drug item. I.D.'s and longer announcements on TV show boy and girl kissing to illustrate breath sweetening	Clov-r Stoppers, Inc. Agency: Donahue & Coe	Spot radio and TV in limited areas	Co-op funds are supplied to chain drug stores for radio and TV promotion. Last year firm was on DuMont Cavalcade of Stars
Ennds Pearson Pharmaceutical Co. Inc. Agency: Harry B. Cohen	My Friend Irma, Inner Sanctum, CBS Radio; Police Story, CBS-TV; Lights Out, NBC-TV	Ennds is in multi-million dollar class with major AM and TV shows. Seeking broadest audience base, shows include comedy, mystery. TV commercials use demonstration to prove Ennds really are effective	Ipana (Bristol-Myers Co.) Agency: Doherty, Clifford, Shenfield	Break the Bank, daytime ABC radio strip, weekly p.m. CBS-TV; Mr. District Attorney, weekly on WJZ radio, bi-weekly on ABC-TV	All four of Ipana's programs now push new Ipana with chlorophyll and ammonium ion. Like Block Drug, Bristol-Myers is now selling with two plusses for their toothpaste, is going all-out for new product

Radio's gasoline war: NOBODY WANTS IT

**Agencies tell SPONSOR they don't want deals because they breed
fear they're not getting lowest price for clients**

over-all An important segment of the radio industry is at present engaged in practices which have many of the characteristics of a price war.

Unlike the usual price war, the cuts here are not out in the open; they're not to be found on price tags (or, to bring the analogy home, on rate cards). Instead, they take the form of "under the counter" or "special" deals, such as special discounts, special merchandising or promotion, and

substantial absorption of talent or program production costs.

But what gives the radio price war in-the-making a characteristic all its own, as well as an added dramatic import, is this: the buyers appear more worried than the sellers about the situation.

The buyers (meaning the advertising agencies) are anxious that something drastic be done to curb the radio price cutting trend before it gets entirely out of hand. Their "viewing with

alarm" contains such phrases as: "rate cards are being thrown out of the window," "the rate structure is showing signs of falling apart," "lack of rate stability throws our budgets off balance," "these special deals have resulted in radio's falling into a trap that nobody wants," and "if radio selling doesn't soon get back on an even keel the money could go to other media."

Meanwhile, the American Association of Advertising Agencies is in process of drafting a code of practices to be

AGENCIES AND ADVERTISERS SURVEYED BY SPONSOR SAID RADIO PRICE WAR WAS NEARING PROPORTIONS OF MACY-GIMBELS FAIR T



observed in broadcast media relations. This code will be a counterpart of the code in newspaper relations (see story page 34) which the 4A's and a newspaper committee adopted two years ago.

In making this report on advertiser and agency attitudes toward radio's present tendency to get off the rate reservation, SPONSOR hopes to perform a constructive service for the mutual interests of the radio industry and the advertiser (see editorial below).

Toward that end SPONSOR herewith submits a cross-section of advertiser and agency observations and opinions on the subject, plus their suggested remedies. Because the sources of the comment preferred, for obvious reasons, that their names be withheld, various descriptive phrases will be used to indicate the nature of their connections.

* * *

Media director of an agency which does about \$8,000,000 in broadcast advertising: "Never in my 20 years as a media buyer has our business been plunged into the situation which radio now presents. When you go to buy radio, you're amazed at the extent to which it has become under-the-counter. You're besieged with all kinds of deals

from the network and stations as well.

"What is even more crucial is that the practice has spread to some of the more important stations of the country. As a result of the bargain-basement pattern that seems to have hit radio, you can't blame the agencies for making sure that they get the best deals for their clients. We hear that others have got special discounts and packages and so we ask for them.

"It's a helter skelter proposition. Nobody likes it, but the situation has been forced upon us. I can see only one way to stabilize radio. It must come out with a clean-cut rate policy, and the sooner the better. Radio must face the facts; when 300,000 to 400,000 television sets are added in American homes each month, somebody is in a shrinking market, especially at night. It stands to reason that when ratings are down you don't expect to pay as much as you used to.

"As far as this talk about multiple radio sets in the home and out-of-home listening is concerned, we knew they were there all the time and gauged our buys accordingly. It is my sober prediction that unless radio as a whole does something drastic—such as com-

ing through with a healthy night-time rate—the under-the-counter business will be accepted as the card rate."

Timebuyer for an agency rated among the top five and specializing in soaps, drugs, and food products: "Our budgets are based, obviously, on card rates, and all these shenanigans that we go through—particularly with the networks—in making sure that our client is getting as good a buy as a competitor can't help but throw our budgets off balance. We don't like to haggle or chisel but we must serve the best interests of our clients. We can't afford to appear stupid to a client in the event we failed to make sure that the deal he got wasn't rock-bottom.

"Most of the blame, in my opinion, can be traced to the special deals that are made directly between the advertiser and a high official of a network. These top advertisers, like Procter & Gamble, Colgate, and General Mills, are able to exert tremendous pressure in getting special concessions for themselves. If the networks passed these concessions on to all other buyers, there wouldn't be any cause for complaint. Certain moves generate suspi-

(Please turn to page 65)

TITLE OF LAST YEAR, WAS HARMFUL TO ALL SIDES



EDITORIAL

Tips to an unhappy broadcaster

There's something ludicrous, topsy-turvy and juvenile about a price-slash war. And it doesn't look better on radio than on anybody else.

Advertisers don't want it. Agencies don't want it. Stations don't want it. So who wants it, besides competitive media?

The history of the under-the-table deal and the gasoline war, wherever tried, is a sorry one. After order is restored, as it eventually is, the participants look back on a period of chaos and heartbreak that an iota of foresight could have prevented. Generally they feel mighty foolish.

A solid sampling of constructive broadcasters brings forth these cogent suggestions:

1. Don't give one advertiser any price advantage not available to all others. Advertise this policy.
2. Spearhead action in your city to bring broadcasters together on ethical and common-sense rate observance. Such moves are being reported.
3. Work toward getting advertiser and broadcaster together in common agreement on a single rate-determining yardstick. Work toward a sensible rate—then stick to it.

And, if you're an advertiser, we recommend that you promptly and forcefully call any errant broadcaster's attention to the handy provision found under "Standard Conditions" of the standard contract form adopted by the AAAA and NARTB. We refer you to paragraph 5, Time Rates, subheads a and b.



MRS. RUTH BEACH, SPONSOR'S MRS. AVERAGE HOUSEWIFE, DOES HER WORK BEST WHILE SHE LISTENS TO THE RADIO

A housewife looks at radio

Sponsors, stations can profit from viewpoint of Minnesota clubwoman



**Mrs.
Average
Housewife**

Ruth Beach, Stillwater, Minn.

She is a chronic writer of letters to the editor, when not keeping her four children out of mischief. She was a school teacher for several years. Now, while cleaning her home, she listens to radio avidly.

over-all

This is much too nice a day to be in the house writing a pan and fan letter to you, but today I am in the mood, so the washing will have to wait, although it will probably rain tomorrow and then I'll be sorry. However, I will have the satisfaction of having said my say, anyway, to you—the radio advertisers and station managers of this precinct.

May I introduce myself: an average housewife with four children—two of them pre-school. In spite of the commotion such a household can cause, I am active in three clubs—total mem-

bership about 200. Living as we do, two miles from the center of town, I don't have much in the way of diversion except radio and television, and consequently am an ardent fan of both—with daytime radio holding the edge over daytime TV. Just can't watch a TV show when I'm upstairs making beds, but I can turn on one of the four radios in the house and listen. I not only can, but *do*.

So when radio programs came up for discussion at a recent meeting of one of these clubs, I was all ears. You see one of the members had won a \$5

enthusiasm. Were I to sing Queen of the May on the corner of Chestnut and Main. I'm sure it wouldn't cause as much buzzing as that did!

"They never call me."

"That's the *third* time she's won in three months."

"Whom does she know down there at the station, anyway?"

"Something's fishy, if you ask me."

"I've a good notion to have my phone number changed. Mine just isn't lucky."

There was more along that line and then:

"Well, I'm just not going to bother with that program any more."

"All that canned music—so corny, too. You'd think they could play some good music."

"I've heard several people called several times on that show. You'd think they could get different numbers. They say they are taken at random, but I wonder."

Eventually there was a lull, and I asked if any of them had ever called or written the station about their gripes.

"Well, no-o-o, don't feel it's any of my business."

"If that's the way they want to run things, I just won't listen."

I asked if they thought this attitude was really fair—seemed like con-

demning a man without a trial. So there was more talk, and I took notes deciding then and there to write a letter myself. However, to get a better picture of what people I know thought, I brought the subject up to members of the other two clubs and to friends who weren't members of any one of these groups. I might well have spared myself the trouble, for the views were almost identical. So here is the voice of Mrs. Rex Beach, Stillwater, Minn.

I like the home town station, and listen quite regularly—with morning listening the heaviest. I especially like the local news when I can hear about friends and what's doing on Main Street. I'm very fond of Jim, the local man on the station. He was born here and one of the very nicest things about him is that he knows everybody and especially: *He* can pronounce some of our tongue-twisting names! He spreads radio recognition around so that it hits all parts of town and most important of all, he knows what *not* to say! One friend of mine admitted it tickled her to hear him say "bottle" instead of mason jar; it sounded so like us. True, too. I've never heard it anywhere else. Elmer and Rog must have been raised in small towns too, for they have that small

town warmth in their voices but still, it wasn't *our* town. They have to season.

When we are wielding a detested dust mop it gives us a lift to hear a neighbor or a friend talk about African violets and their care. I'm a cactus kid, myself, but I listen just the same. Because I know her, my calico seems less faded and the morning brighter. Why don't we have more local people on? We like 'em.

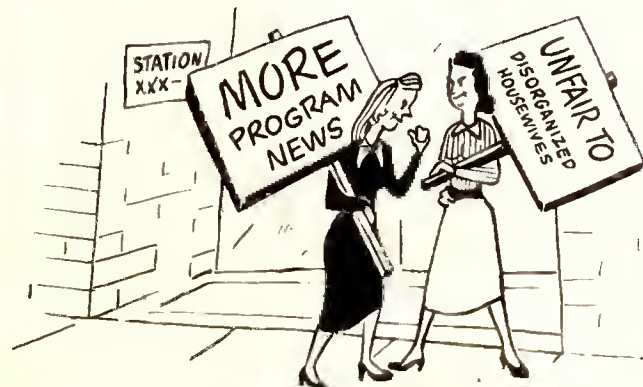
Something else, several people wondered how you make up your programs. Do you decide what you think we'd like, do you take one used in some other city, or do you make some sort of survey? I know you make the are-you-listening ones, because I've been called, but I felt cheated when I was because you didn't ask me what I would *like* to hear. Why don't you?

I'm sure our club presidents would be glad to arrange to have you talk to us. We could ask questions, and so could you. It's said that to make a friend, you don't have to take a man's advice, all you have to do is ask it. You want friends for your station and we would feel highly honored to be asked to give advice, or opinions on the so-glamorous subject of radio. Just asking us what we like and don't
(Please turn to page 52)

THESE ARE MRS. AVERAGE HOUSEWIFE'S FOUR MAJOR GRIPES AGAINST DAYTIME RADIO



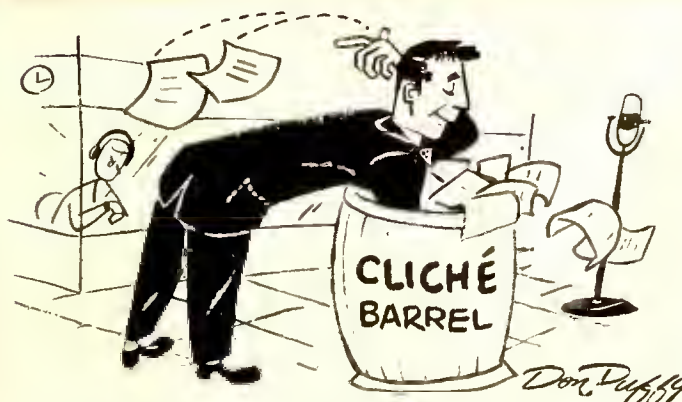
"How come phone shows never call me?"



"Stations do poor job of telling us what will be on the air."



"Same man sells two rivals—can we believe him?"



"Want us to listen? Say it a new way."

Rose king blossoms with spot radio



After 80 years of print-only, world's largest rose grower scored on radio-TV

over-all The New York timebuyer was amazed. Everywhere she travelled through the Middle West, a few weeks ago, she found stations using the story of one of her own accounts to sell local retailers on radio—and with particularly good effect. The timebuyer was Lillian Zogheb of Huber Hoge & Sons; the account, the Jackson & Perkins' Nurseries of Newark, N. Y., which, in its radio mail-order sale of \$3.75 to \$7.20 rose bushes, had hit a phenomenal cost-per-sale of 15¢ on the dollar, way below usual averages.

No Johnny-come-lately, Jackson & Perkins have a reputation of being the "Tiffany of the flower world." For 80 years, J & P thought they were getting the most out of their advertising dollar by using large-space newspaper ads, small magazine insertions, and the usual multi-colored catalogs.

But in 1950, J & P president Charles Perkins decided that television ought to be a good medium for selling his top quality line of rose bushes and other nursery items. The past two years have proved not only that his hunch on TV was right, but that radio can produce equal volumes of sales at an even lower cost-per-order.

One thing Perkins had to be sure of before entering the air medium: that viewers would not confuse his products with shoddy merchandise that had been offered at "bargain prices" via mail orders. He wanted to boost his sales, but not at the expense of his reputation. He shopped around for an experienced advertising agency, settled on Huber Hoge & Sons, which has years of experience in direct selling of everything from law books to night-driving glasses.

The fact that radio and TV are expected to bring in close to \$500,000 worth of orders in 1952 in just the spring and fall seasons is proof that Perkins and Huber Hoge have hit upon the right approach.

An important element in the Jackson & Perkins success has been the application of more-or-less standard Huber Hoge sales techniques. Over a decade ago the Hoge agency took on the problem of selling a book called "The Handyman's Guide" via radio. After much searching around, Cecil Hoge (now president of the agency) discovered a popular program called *The Handyman's Show*. It was a natural tieup.

Since then the Hoge agency has developed the technique to the point

where they write their own 15-minute programs to fit the product, carefully integrating the commercials into the show so that the entire program is perfectly related.

When the J & P account came along, Huber Hoge account executive John Southwell, made sure that each special 15-minute film they prepared for the firm hewed closely to the particular type of rose (climbing, florabunda, hybrid tea) that was being pushed in the commercial. Huber Hoge shot the films in color (as many farseeing producers are doing), printing them in black and white.

A test campaign in the spring of 1950 cost about \$20,000 but brought in orders for rose bushes at a cost of about 17¢ on the dollar. These encouraging results led to a stepped up campaign on TV in the fall, but zooming card rates took a lot of the icing off of the cake. At that point, it was decided to give radio a crack at the nursery line.

A hot garden enthusiast at the agency, Hank Wilson, was assigned to write the scripts for a series of 15-minute radio shows. Then, two radio personalities who had demonstrated their

sales ability for Huber Hoge clients in the past were given the job of cutting the transcriptions. John Scott, a WOR staff announcer, took on "straight man" duties and Art Van Horne became the "garden expert."

This series of shows was a complete change from the announcements used by firms which had peddled low-cost bulbs and seeds on the airwaves. It was mandatory that the integrity of the Jackson & Perkins Nurseries be recognized and accepted by listeners. The products to be offered were priced from \$3.75 to \$7.20 per unit, and the sponsor was firm in his guarantee to back up every single plant sold. Heavy emphasis was placed on the years of experimentation that had gone into the development of the plants offered in order to authenticate the claims of superior quality.

In one script designed to sell hybrid tea rose bushes, a couple of minutes are devoted to explaining the process of hybridizing, and the heartbreak that plant scientists had suffered in developing these varieties. When announcer John Scott tosses "expert" Van Horne the proper question the answer comes up like this:

"What else but heartbreak would you call it if after nearly 11,000 cross-breeds you finally produced roses six inches across, rose that would bloom with deeper colors, but roses that bloomed only once a year . . . and then with only a few flowers. And so the plant scientists experimented again . . . and each time they thought they had produced the perfect plant, something went wrong. If they had deeper colors, they had smaller flowers. If they had bigger flowers, the plant would only bloom once. Finally, after 25,000 heart-breaking experiments . . . they produced the impossible. A single hybrid tea plant which not only grew roses but roses up to six huge inches across, which not only bloomed once, but produced a shower of roses all summer and fall. Still, the plant scientists were not satisfied. . . ."

Sincerity was emphasized in explaining the care with which the scientists further developed the plants to the stage at which they would grow "wherever grass would grow," and which could be planted by a child.

After a good dose of this treatment, few listeners were likely to confuse the J & P offers with the "100 gladiola



IN BUSINESS FOR 80 YEARS

Jackson & Perkins nurseries have won their reputation as "The Tiffany of the flower world" by specializing in top-quality garden items such as rose bushes, violas, chrysanthemums, and violets. Handling only best plants, they have developed the business to the point where they are now the largest rose growers in the world. Many of their plants have won top awards in their 80-year history.

bulbs for \$1.00" deals that had been going around. They *knew* that a quality product was being talked about and that the price would be in line with the high grade merchandise being offered.

The hard-sell commercials delivered live by local announcers after about 10 minutes of this brand of education, and again at the close of the program inter-


(Please turn to page 66)



Give 'em garden talk, then sell flowers is Huber Hoge approach

Transcribed 15-minute J & P shows are interviews with garden "expert" who talks ecstatically about same variety of flower which is then sold later in show. Excerpt below typifies approach developed by Huber Hoge.

"John Scott speaking. Today we bring you one of the most unusual programs you have ever heard. We're going to tell you about fantastic new flowers that plant scientists have recently created for you that can turn even your backyard into a garden of Eden and turn your garden into the showplace of the neighborhood. For example, have you heard about the fantastic new chrysanthemum plant that grows almost four feet tall and is covered with nearly 100 gigantic flowers up to six inches across? Do you know that just one of these inexpensive new chrysanthemum plants will burst again and again into bloom until you have up to 300 giant-size blooms growing together in such huge clusters that each cluster looks like a fiery mass of flowers up to two feet across? And do you know that this new plant can flood your garden with more flowers and keep right on blooming even when there's snow on the ground this November? Now here at my side for Jackson & Perkins, the world's largest nursery specialists, is Art Van Horn, to tell you about this sensational new development in home gardening."



1953?

POST-FREEZE TV: what sponsors are asking about it

**These are questions most often asked of agencies,
networks as clients make plans for future**

TV The video advertiser who has followed the TV trade news faithfully or who has doggedly plowed through the FCC's 600-page "Lift-the-Freeze" document, should have, by this time, a fair picture of how the TV spectrum has been spread by the FCC over the major U.S. cities. He may even have begun to adjust his long-range advertising plans to fit a mental picture of the U. S. TV map, as it will appear in 1955 or '58.

But, more and more sponsors are asking: What about 1953? How can I possibly set up next year's TV ad budget? How can I make plans when I have only a crystal ball and several reams of engineering figures with which to work?

Realizing that this much-more-immediate planning problem will be staring most TV advertisers squarely in the face in the summer weeks, SPONSOR has prepared the following question-and-answer report. These questions are far from academic. They represent the consensus of post-freeze posers being thrown by harried sponsors today at equally harried agencies and networks. As far as possible, the answers are a roundup of the latest and most factual thinking that can be obtained.

Some idea of the seriousness of the "What-about-1953?" problem can be judged from the following incident. Less than two weeks ago, an advertising executive of a leading drug firm

called the sales department of a TV network. He was already spending close to two million dollars annually for his TV show, he stated. How much bigger, he wanted to know, was the basic TV network going to be by next January, and just how much more would it cost? The salesman replied politely that this was anybody's guess.

Next day, the drug firm was back on the phone to the network sales department. This time, however, a high-ranking executive v.p. was throwing the questions. Again, the client was told that, with so many factors to complicate the picture, talking January figures was in the realm of purest speculation.

Roared the drug executive: "How can I tell *that* to the chairman of the board? Guess, dammit!"

Here, then, are the latest answers, the latest guideposts in the new "post-freeze" world of TV advertising. Some of the replies are, of necessity, "informed guesses." But, they should serve to orient many a puzzled sponsor, now that TV is beginning to stir into its mightiest growth to date as an important advertising medium.

Q. *Where and when will the first new stations appear?*

A. The timetable for the appearance of new stations, and the accompanying growth of TV networks, is still guesswork. The FCC has mapped out *where*

SPONSOR

How to plan TV budgets for next year is vital sponsor query. Picture is from CBS-TV Clinic



What's the UHF picture? Converters like one shown above will sell at low cost, help speed growth of UHF audience



How fast will AT&T links be finished? Micro-wave relays, cables are being put in now in anticipation of industry's needs to insure hookup of new stations

the channels will go, in terms of areas, but *who* will get them and *when* is something else. Hundreds of applicants have to be heard.

The FCC has arranged a priority system to give the first break to big non-TV cities. From that point priority works down through other non-TV areas, then jumps to present TV areas. Last to get new stations will be cities like New York and Los Angeles where the present Very High Frequency band is filled up, and where TV could only go into the Ultra High Frequency band.

Since big cities are a better business risk for telecasting than small towns, the heaviest rush of applicants is for the big non-TV cities like Den-

ver and Portland. There, as many as 10 applicants will fight over four or five channels, yet all must be heard and considered.

The result may be an odd pattern of little non-TV cities coming on the air before big non-TV cities, and even UHF stations appearing in present TV areas before new VHF stations get going in present non-video cities.

A good rule of thumb: Keep a close watch on cities where there are fewest applications for a given number of channels. Then, once the FCC has started passing out "CP's" (Construction Permits), use the following yardstick:

1. The average VHF station takes

about six months to get on the air, from a standing start.

2. The average UHF station will take about 12 months to get on the air, from a standing start.

It may involve a lot of paperwork, network TV men admit, but it's the only way a sponsor and an agency can really match TV's growth to growing ad budgets.

Q. Will there be any post-freeze expansions during 1952?

A. Yes, there will be some. For one thing, the number of TV cities not yet hooked into network cable service will drop sharply this summer. By the
(Please turn to page 68)

1949 rates give index of what new stations may charge when they come on the air

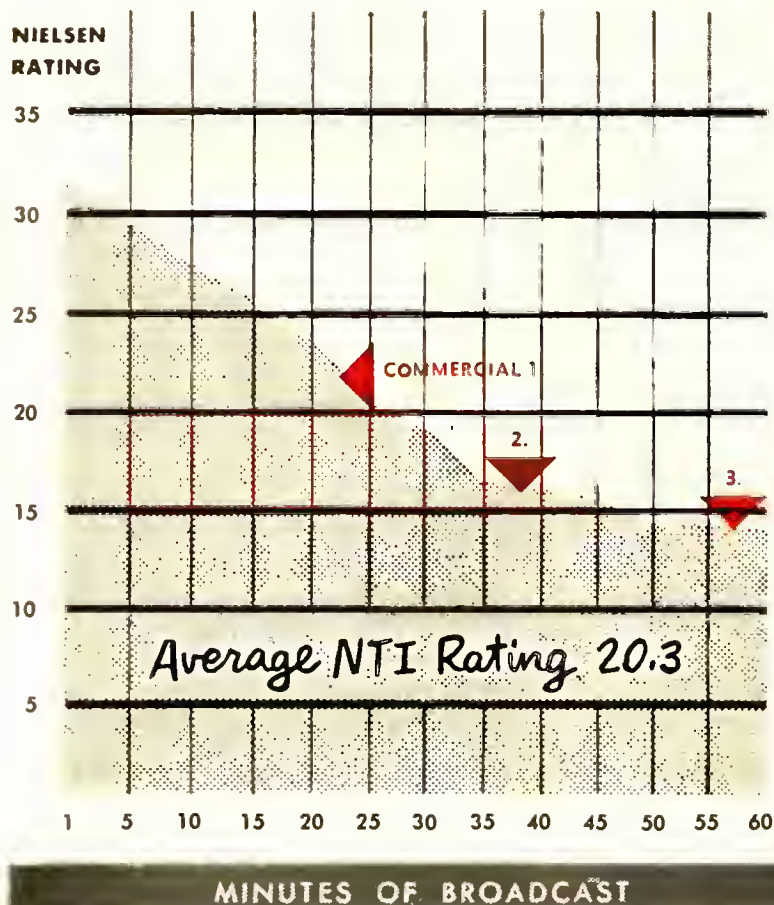
Market & TV station	Dayton, O. (WLW-D)	Salt Lake City (KDYL-TV)	Memphis, Tenn. (WMCT)	Louisville, Ky. (WAVE-TV)	Atlanta, Ga. (WSB-TV)	Toledo, O. (WSPD-TV)	Richmond, Va. (WTVR)	Schenectady, N. Y. (WRGB)
No. of families in 40-mile area	291,000	93,000	177,000	188,000	235,000	241,000	130,000	258,000
No. TV sets Jan. 1949	1,400	1,700	2,200	3,000	5,000	5,100	5,700	13,800
1-hr. Class A NBC-TV rate Jan. 1949	\$200	\$150	\$200	\$200	\$200	\$200	\$175	\$250

Figures above are for eight typical markets as of 1949 when TV was young. Stations coming on air in post-freeze era will probably be priced close to the 1949 level of the group above, depending upon market size. Bear

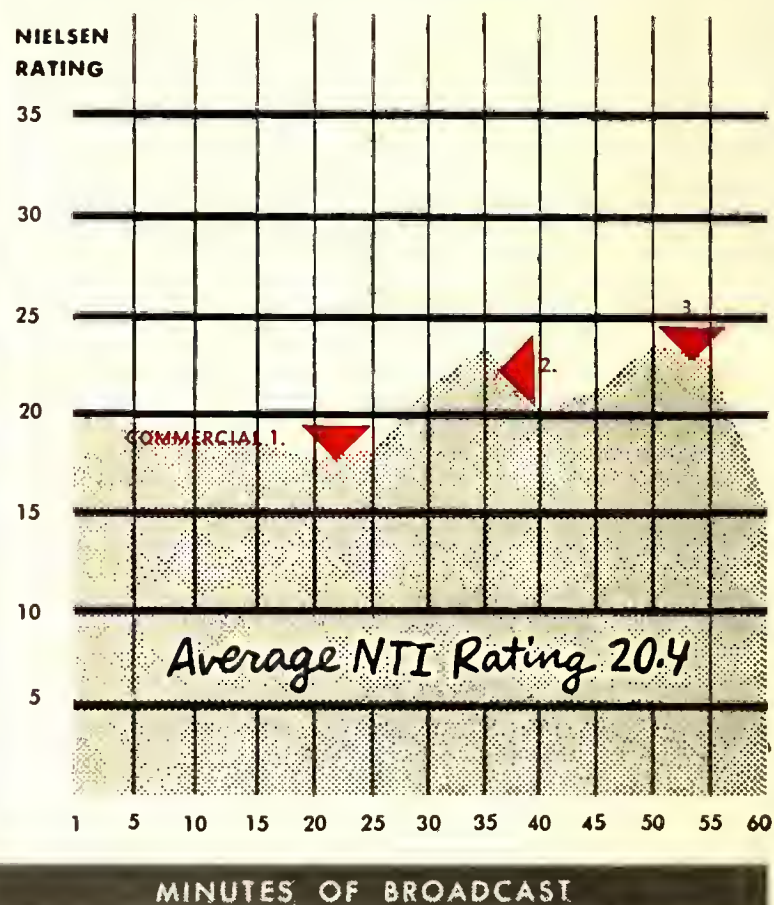
in mind, however, that costs of station operation have gone up and that eagerness of population for TV has also increased since then. "Impact" rates may be set 10 to 20% higher than those shown for these reasons.

Which of these similarly rated shows does the best job for its sponsor?

Program A TV show below did poor job. Only first of its three commercials hit big audience; others went on after audience declined. Tune-out audience may never come back.



Program B Rival show with almost same Nielsen "average" reached big audience with all three commercials. Strong finish reveals viewer loyalty, high efficiency, potential audience growth.



You can lick audience walkout

Minute-by-minute studies, not "average ratings," are key to curing slumps

over-all Your radio or TV show may have just as high a rating as your competitor's but your commercial messages may actually reach far fewer people. What's the reason for this disheartening paradox? Its simple—yet frequently overlooked.

A rating on an hour-long program is only an average of the number of people who've been tuned in during the course of the show. It may represent high listenership during the first half of the show, low listenership during the latter portion; or, perhaps, rela-

tively uniform listenership throughout.

But the important thing to the man who pays the bill is: How many people were listening or watching when the commercials were aired? If the low points in audience match times when commercials are on, then no matter how high the "average" rating, the show may not be doing a good job.

Take the case of the show labeled Program A in the chart above. Its sponsor was a leading household-products advertiser who decided to put a sizable chunk of his ad dollars, not

long ago, into an hour-long program series on one of the major TV webs. The program—which we'll call *Happytime Follies*, since this isn't the real name—was packaged by the network.

Happytime Follies looked ideal on paper; it had everything. There were a series of big-name stars lined up; it had an ace director; the production was the finest. So, the client bought the show, and sat back to wait for results.

When the first set of ratings arrived, they certainly seemed to bear out the

client's first judgment. The "average" rating and "average" audience figures for *Happytime Follies* stacked up very nicely with those of similar, hour-long TV shows on the same, and other networks. The Cost-per-M was equally favorable, and again compared nicely with other shows of a similar type.

But, fortunately for him, the sponsor of *Happytime Follies* didn't stop there. He sat down with his agency and began to go carefully over the minute-by-minute rating curves of the big TV show. He compared these "fever charts" with those of other, competing shows.

What the sponsor of *Happytime Follies* found is charted graphically on the top of page 32, under the heading Program A.

Although you'd never know from the healthy-looking Nielsen "average" TV rating of 20.3 which the show drew, *Happytime Follies* was deeply in trouble. Sure, the "average" rating of 20.3 compared almost identically with the 20.4 "average" of another leading hour-long TV program (see chart labeled Program B). The Costs-per-M of the shows were even matched closely. But that was only part of the story.

As the first chart shows, *Happytime Follies* was starting strong. But then, the program went onto a steady toboggan slide of audience desertions, limping up to the finish line. The figures: it started with a 31.6, and slid down to a 13.2. But, the misleading "average" rating, as the chart indicates, was 20.3.

The other show, profiled in the second chart, was far more than just one-tenth of a point better, particularly as an advertising vehicle. The second show started off nicely in the 20's, dropped a bit, but picked up speed in the stretch and romped up to the finish line with almost the same rating it had to start.

(NOTE: In both cases, allowances are made for normal latecomers, and for normal TV-tune-outs which usually occur sharply in TV programing before the final ending moments of hour-long shows, with their lists of credits, teasers, plugs. Reasons for this allowance will be discussed later in this report.)

In the case of the second show, the 20.4 "average" rating was a good deal more accurate as a general description of what was going on inside the show, minute-by-minute, than was the 20.3 of *Happytime Follies*. Viewed in the light of advertising efficiency, the difference between the two shows was drastic.

With three main commercials slotted into *Happytime Follies*, its TV sponsor was getting real value out of only one—the first commercial. For the other two, there was less and less audience to see and hear it. In fact, more than half the audience was walking out during the performance and missing the final curtain. Although the "average" ratings certainly didn't show it, the sponsor of the second show was socking his sales message across to about twice as many people—at about the same cost—as did the sponsor of the first.

Result: the sponsor of *Happytime Follies* upped the storm warnings immediately. After a couple of later analyses showed that the situation of audience desertion was growing worse and after some consultation with the agency and research experts showed that to "beef it up" with extensive qualitative analysis was impractical in this case, the sponsor dropped the axe.

"The moral lesson for broadcast advertisers is obvious," an executive of the New York office of A. C. Nielsen told SPONSOR recently. "Matched average ratings do not mean equal efficiency. One client's 20-rating program may be doing a good job of holding onto its audience; another may be dying on its feet. And shows whose audiences walk out usually begin to drop in average audience. People who tune out in the

middle of the show don't come back the next week."

Added the Nielsen executive: "No program sponsor in radio or TV should make up his mind that a show is 'good' or 'bad' until he has thoroughly evaluated its minute-by-minute profile, and has calculated carefully what we call the Audience-Held Index of his show. Then, he'll know if he's doing well or badly, and he'll also have many qualitative clues to work with if he wants to make further improvements. If he ignores these warnings, his 'average' figures may deteriorate before he knows what's hit him."

But all too seldom do sponsors ask themselves questions like these:

"Is my show holding onto its audience?"

"Are my commercials spotted to hit the maximum audience?"

"If I'm losing my audience, can my show be improved?"

The hopeful answer to this last question is: Yes—audience walkout can be licked if your show has sound elements to begin with and you use the right tools.

The first step is to make a thorough analysis of the minute-by-minute audience record of a show. Often, this will lead directly to minute-by-minute qualitative studies of a show designed to
(Please turn to page 58)



How qualitative research can stem audience walkout

► "Crime Photographer," sponsored on CBS Radio by Toni ('48-'49), underwent Schwerin Research analysis to bolster rating. Schwerin found listeners liked action to start early in show with dramatization of the episode's crime rather than mere narrated mayhem. As result, writing was sharpened to start action early and rating climbed. Similar analysis helps clients improve shows with big audience drop-off. Schwerin does minute-by-minute analysis of audience "like-dislike" for program, can put finger on point where show gets dull. Questioning of listeners reveals how the program should be modified to make it sustain interest.

WHAT ARE THE HOT ISSUES THIS

1 4-A's code due in few weeks

With many a sharp, under-the-table bargain being driven these days in radio, and sometimes in TV (see story, this issue, page 24), the American Association of Advertising Agencies has a new code in the works for agency-broadcaster relationships.

Reason: it's long been the thinking of the 4-A's that "the advertising agency business depends on the existence of effective media. Sound advertising depends on agencies' successful use of media for their clients. Agency practices in relation to media should tend to enhance the value of a medium, and make it more effective for all advertisers. Practices which work against media effectiveness will also be harmful to advertisers and agencies."

This policy, drafted years ago when agency-newspaper relationships were fairly chaotic, now must be broadened to broadcast advertising as well, the 4-A's feel.

Accordingly, agency men and 4-A executives are now drawing up a set of "Practices to be Observed" which is expected to resemble closely the older Golden Rules for dealing with printed media. While the 4-A's cannot

police the industry with an iron fist, issuance of the code may be the signal for revaluation by both broadcasters and agencies of the current "deal" era in buying time.

1. *Rates*—It's one thing to go shopping for the lowest rate available on published broadcast rate cards, and to try to spend a client's money wisely. It's quite another, the 4-A's feel, to use the weight of a big ad budget as a club to secure bargain-basement rates on the air. "For then a broadcaster will just have to make it up somewhere else," a 4-A man told SPONSOR.

2. *Merchandising*—Agencies shouldn't force broadcasters to come through with unusual amounts of "free" merchandising for air campaigns. "Unfair merchandising costs," say the 4-A's, "have a tendency to increase rates for all advertisers, whether they use such services or not." However, if a radio station or network offers such services on its own, it's O.K. for an agency to say "yes."

3. *Other items*—Other agency practices, such as extracting gratis plugs on other shows for products, demanding publicity services which have nothing to do with the air advertising, and attempting to interfere in the broadcaster's program policies are to be avoided.

2 Atlantic Refining sour on radio?

One of the country's leading regional advertisers and a long-time user of radio sportscasting, Atlantic Refining decided a few weeks ago that it would drop the big portion of its radio college football in favor of TV airings of pro football. At once many radio stations howled.

Actually, Atlantic's decision was not intended as a slap at radio, which has worked well for Atlantic since the 1930's. The big regional oil firm has long had its eye on extensive TV sportscasting of football games. But, although lining up the games for radio had become routine, the NCAA stood squarely against the widespread telecasting of major college football games this fall. As a result, the less-choosy professional football squads looked like a better bet, and Atlantic inked contracts with them.

Even beyond this problem, Atlantic Refining has been pointing toward big-time telecasting for several years. Early experiments in the medium were highly successful; later telecasts in the last few seasons have trained both Atlantic's sportscasters and ad men in the use of the

medium, which they feel is ideal for sports.

Radio, however, hasn't gone down the drain. As an executive of the New York office of N. W. Ayer, Atlantic's ad agency, told SPONSOR: "We are surprised that anyone should draw a TV-is-better-than-radio inference from Atlantic's decision, because such an inference is wrong. Our experiences with using radio for Atlantic Refining in presenting sports events have been very satisfactory. Atlantic is still keeping radio in the picture for fall. And, radio will continue thereafter to have an important place in Atlantic's advertising plans."

Since Atlantic Refining has long been identified with successful radio sportscasting, it's only natural that some advertisers have made much of Atlantic's decision to go heavily into TV. In it, they see a veteran advertiser making the ultimate decision regarding the two air media.

Cautioned J. Robert Kerns, managing director, WSAI "Broad applications of Atlantic's decision are foolhardy in view of the outstanding radio broadcasts in advanced television markets, and in view of many other factors, including cost."

1. *4-A's radio code will frown on deals*
2. *Atlantic Refining clarifies position on radio*
3. *Mutual merchandising expands to 5,500 IGA stores*
4. *ARF to referee dispute over ARBI*

3 Look mom—it's merchandising!

With the network merchandising plans of NBC and CBS largely marking time at the moment, due mostly to difficulties in ironing out the production and legal kinks, Mutual has revived the entire matter again with a new approach to the problem.

Since 1950, MBS has been working out the details of its own network merchandising system, the "Plus-Value Stores." These are stores and wholesalers of the Independent Grocers' Alliance who have worked on merchandising schemes with MBS in seven major radio markets.

Now, Mutual plans a bigger and better series of tests, to begin on 23 June and running through 5 July. This time, the base will be far broader than anything in the past. A total of some 5,500 IGA stores will blossom out with some 315,000 display pieces, and a raft of other promotions in some 30 states.

Participating in the big promotional hoopla will be a long list of MBS advertisers—from Derby Foods to Williamson Candy—plus locally advertised and spot-advertised brands not competing with MBS advertisers. The

over-all title: "Look Mom—it's a Picnic!"

Mutual's aim: "To prove dramatically the power of radio as the most popular and exploitable ad medium."

The "Look Mom!" merchandising test, which has many strong points of resemblance to the merchandising plans of the three other radio networks, differs sharply at least in philosophy. When it comes to long-range thinking on the subject of network merchandising, MBS has a few ideas all its own:

"A year-round network plan is impractical, limiting, unimaginative and too costly for the sales traffic to bear if it is to be done with honest results."

"It is not possible to maintain the high enthusiasm of any organization, grocery store operators included, for an unchanging idea or tie-up 365 days a year."

"Merchandising must be used only to make radio more effective and efficient, and cannot be made more important than the medium we are selling."

The IGA has already pledged strong support to Mutual's test. Says IGA president Don R. Grimes: "The campaign will accomplish a number of the most desirable objectives."

4 Are the ARBI studies valid?

Referee action by the Advertising Research Foundation may soon be called for in the current wrangle between newspapers and radio over the "validity and reliability" of the famous ARBI studies, and ARBI's findings.

As most ad men know, these retail-level studies by the Advertising Research Bureau, Inc. have most often shown radio to be a better retail sales producer than newspapers.

It was no surprise, therefore, when Harold S. Barnes of the Bureau of Advertising (promotional mouthpiece for newspaper advertising) asked for such a judgment by the ARF. He made his proposal at a luncheon session of the American Marketing Association, late last month.

Barnes leveled several blasts at the methods by which ARBI discards part of the questionnaires in evaluating a test, and questioned whether those used in the final analysis were representative of the entire group. He also quarreled with the idea that retailers should use radio as a basic advertising medium, rather than newspapers, even if radio shows up in the ARBI reports as pulling better.

Said Barnes: "The retailer's basic concern is not the number of people who inquired about a featured item because of radio, or newspapers, or direct mail or display. His concern is total traffic and total sales."

Referring to the first big batch of ARBI studies, Barnes said: "Radio *did* produce more traffic and more purchases in a majority of these 50 tests than did newspapers—but even the participating merchants knew from long experience that they must put their *chief* reliance on newspapers if they are to maintain their volume and their profits."

Barnes stated in summary that advertisers should "concentrate on the fundamental problem: When, where and how to use each advertising medium most effectively."

In reply to Barnes' remarks, Kevin Sweeney of BAB—an ARBI customer and booster—stated that, despite Barnes' arguments, retailers did want to know how effective exactly are various ad media. And, he suggested, if there was to be a showdown test by ARF, the BAB would support it. Said Sweeney: "Radio's effectiveness has been overlooked."

Summer Success Storyboard

Summer TV hot? "You Bet Your Life"* Answers Groucho



So — you want to hit the jackpot?
Well, here's an easy question to start you off:
Name the most profitable advertising medium
ever to come along . . .



Three weeks? You stumbled a bit, but we'll
give you another chance. Actually they're
away from their TV sets for only 4½ days
during the entire summer.



To fill you in, (and you don't particularly look like you
need filling in) let me state that during the average summer
week, 94.8% of the TV families are available — owners
watching almost 2 hours every day. And this summer, there's
the little matter of the Presidential convention and campaigns



No help from the audience — please. "46,000"!
Amazing! You're absolutely correct. Now for
the jackpot question. If they hurry, can some
advertisers — even with modest budgets — still
take advantage of NBC's new summer discount plan?



You "think so"? Well, I know so. And there
are some first-rate summer shows still avail-
able, too — and a special low-cost plan. Learn
all about them right now from NBC-TV Sales.



You're so right — television. Now, tell me, does television stop making money for an advertiser in the summer months?



Splendid, splendid, you say "absolutely not." Here's your next question — "How many days does the average TV-set-owning family go away on vacation?"



You see, don't you, how the Democrats and Republicans will help people to elect your product? Last summer, brands advertised on TV averaged 28% higher sales among those who saw the show than among those who didn't watch — and this summer, TV's audience will be even bigger.



How many extra customers would you say the typical summer TV advertiser got last year — just in the New York market?



Congratulations on memorizing the correct answers. You proved yourself — but now don't just stand there, boy, do something about it!

You can do something about it immediately. You can pick up your phone and call NBC-TV Sales — or your agency. And before you can say "What kind of time and show can we get?" we'll be there to tell you

Ask for a copy of that much-quoted research study of ours called "Summer Television Advertising" It's the source of Groucho's facts and figures — and many more you might like to know.

NBC

Pop. 70,000,000

television

No. 1 Medium for your Sales Success



Mr. Sponsor asks...

Do you think that a standard of projection should be created so that TV film makers can deliver an industry-acceptable contrast print?

Sy Rosen | Advertising Manager
Flex-Let Corporation
New York

The picked panel answers Mr. Rosen



Mr. Durant

At a time when all of us in television are striving to perfect the technical and creative aspects of this medium, the subject of standardizing certain techniques and equipment offers one possible solution to many of our problems. While standardization of projection on television certainly is an important avenue to explore, we would be "playing ostrich" if we presumed to place full responsibility for poor reproduction quality of TV films on station projection alone. I prefer to separate the problem into two categories: projection and production.

Production values (or the lack of them) have a major bearing on the quality of any motion picture print. Inadequate production techniques such as poor photographic quality and careless laboratory processing oftentimes must share this responsibility with projection.

Certainly, the standardization of projection equipment in network and local stations will do much to alleviate the condition.

I believe that one great contribution to the industry today would be the introduction of a standard 16 mm and or a 35 mm projector employing an image orthicon tube, rather than the

present iconoscope tube. The iconoscope is as dated as a free lunch counter in the neighborhood pub. It lacks the greater sensitivity and latitude of the image orthicon, which now is used exclusively in live TV production. It seems only logical, therefore, with the increasing trend toward the production of programs and commercials on motion picture film, for the industry to make a concerted effort at this time to perfect this technical refinement.

Film manufacturers and processing laboratories have made amazing strides during the past three years to cope with the complex problems of this infant medium. The introduction of a standard image orthicon projector would in itself resolve many of our present day "print quality" problems, by permitting us to concentrate on the perfection of one or two basic film emulsions and print densities for greater uniformity and efficiency.

On the production side of the ledger, much has been accomplished to establish creative and technical standards. Even so, agency production people and motion picture producers alike, for one reason or another, are sometimes prone to overlook many of these standards.

Of these, the most critical oversight is that relating to photographic lighting of a scene or subject. In our experience we have found that the most pleasing and satisfactory motion picture photography for TV employs a flat lighting technique similar to that used in color photography. The formula is a simple one. The balance between a "key light" and "fill light" should seldom exceed a ratio of more than three to one, to remain within the effective gray-scale range of the iconoscope tube. Any ratio exceeding this

places the processing laboratory and eventually the television station projecting it at a decided disadvantage.

A motion picture projected on TV can never be any better than the image originally photographed on the film. We cannot, therefore, say that standardization of TV projection equipment alone or of production techniques alone will assure us of uniform film quality on the kinescope tube. But a concerted and coordinated effort to establish standards on both sides of the fence will most assuredly produce the quality results we all are seeking.

LLOYD W. DURANT
Manager, TV Commercial
Production Division
Compton Advertising
New York



Mr. Lomas

Yes, definitely. Advertising agencies are in the middle as matters now stand. Networks claim as a standard excuse for poor film transmission, the argument that the films are of substandard quality.

specifically, as regards density ranges. Film producers, on the other hand, assail the broadcast engineers. Regardless of the validity of these positions, the agency is in the forward battle area between film producers and networks.

Until the matter is settled by electronic compensation and adjustment to variable film density we have adopted our own standards; normal contrast

range, 1.5; minimum density, 0.4; maximum density, 1.9.

STANLEY A. LOMAS
Vice President, TV
Commercial Department,
William Esty Co., New York



Charles Harrell

Yes, assuming that you are referring to recommended specifications for film density range. Our practice has been to inform our film producers of the network recommendation for density range and require that the recommendation be observed. We have found that film producers are generally aware of industry requirements for film and it is only that small group of amateurs or careless producers who deliver or attempt to deliver unacceptable film.

CHARLES HARRELL
Supervisor of Production,
Radio and Television
Lennen & Mitchell, New York



Mr. Klee

I'm a motion picture producer familiar with the problems of reproducing on film for projection and I'm not too well equipped to answer this question on TV. But there are certain comparisons one can make. In TV projection there is a man called a shader. If he walks away from his post when a scene comes on there's no one to control the shading. When motion pictures are projected onto a screen there's a mechanical apparatus that keeps the light constant and the operator doesn't have to do anything as far as standardizing the picture. So long as the theatre keeps the screens white, lenses clean and apparatus in good condition they have a good show. Not so in TV.

They have studio control men, various other controls and then the viewer at home can also control density. What may be a good picture for the studio
(Please turn to page 71)

To a time buyer with no time on his hands



Your crowded day consists of crowded hours . . . and if the day isn't long enough you crowd some night hours. All day long you run into characters talking off the top of their heads, throwing it on the table for what it's worth, willing to pool their brains, thinking out loud, but who won't buy it. When you get the bugs ironed out after suitable woodshedding, the ball is back in court, money-wise, and you're tuned in on the right antenna. But before plans are finalized, the thing comes unwrapped and, copy-wise, has to be updated. It figures.

No matter how many gimmicks there are in the hopper, you don't need a survey to prove that a day has only so many hours. That troubles us too . . . we also have little time on our hands. We're sold out Mon. thru Sat., 5:30 AM to midnight, except for a couple of good half-hours on Friday & Saturday evenings. Sundays are sold, or not for sale, 6:45 AM to 11:30 PM, except for a popular hour in the morning. (Details on request.)

We used to dream of the day when the schedule would be filled like this and we could go fishing. But the dream was better than reality. It's not easy to fight off two good customers who want the same thing. And we're not cocky about having little time to sell. Seasons come and go. Changes occur and it's just a matter of time until we can handle any good account.

Please spot-check us anytime. Or tune in on our antenna via our national reps, The Katz Agency.



5000 WATTS, 600 KC

REPRESENTED NATIONALLY BY THE KATZ AGENCY

BASIC CBS RADIO NETWORK

WINTER COATS

SPONSOR: The French Shop

AGENCY: Direct

CAPSULE CASE HISTORY: *This women's apparel store made a special purchase in early March of 60 all-wool winter coats. They advertised the coats on radio at a special sales price of \$19. No other media were used and the coats weren't even displayed in the store windows. Nevertheless, after four announcements, two daytime and two nighttime, they sold 52 coats. This meant a \$988 sales gross on a radio expenditure of less than \$14.*

WHIZ, Zanesville, Ohio

PROGRAM: Announcements

GREETING CARDS

SPONSOR: Syracuse Card Co.

AGENCY: Spitz

CAPSULE CASE HISTORY: *Syracuse Card went into radio to attract sales agents for their greeting card line. One-minute announcements on the Timekeeper Show asked listeners to write in for sample kits. After a month's campaign on the Monday through Saturday, 7:00 to 9:30 a.m. stanza, Syracuse attracted 156 would-be-sales agents, who in turn would sell thousands of dollars worth of Syracuse cards. Campaign cost: about \$15 per announcement.*

WSYR, Syracuse

PROGRAM: Timekeeper Show

STEAK KNIFE OFFER

SPONSOR: C. F. Mueller Co.

AGENCY: Scheideler, Beck & Werner

CAPSULE CASE HISTORY: *Mueller products were comparative strangers in Italian-American homes. To stimulate product interest, Mueller ran 48 15-second announcements (Italian language) weekly. After 13 weeks, Mueller's agency staged a six-day premium offer. The giveaway: a free steak knife for one box top. In six days, Italian language response totaled 5,825 plus an overflow of after-deadline mail. This was almost double what Mueller's considered satisfactory in proportion to cost.*

WOV, New York

PROGRAM: Announcements

SEED TREATMENT

SPONSOR: W. A. Keltner

AGENCY: Direct

CAPSULE CASE HISTORY: *Keltner sells Beetlene, a product used to treat seed beans against beetles. To introduce it, Keltner ran one daily announcement for 14 days. Interested listeners were told they could get Beetlene by writing to the station or going to their seed store. In the 14-day period (from Alabama and Mississippi), the station pulled 2,100 orders at 50¢ apiece; seed stores sold 200 \$12 cases. Sales tally: \$3,450. Campaign cost: \$266.*

WVOK, Birmingham

PROGRAM: Announcements

CLOTHING

SPONSOR: Clark's Clothiers

AGENCY: Direct

CAPSULE CASE HISTORY: *This clothing store chain ran announcements one week before Easter to stimulate business. Friday's saturation was heaviest. The next day Clark's had 108 new accounts in the Greenville store. This, combined with a 300% increase over last year's Easter business, meant thousands of dollars worth of sales. Clark's district manager called it the best response in his 15 years of experience. Campaign cost: \$154.*

WESC, Greenville, S. C.

PROGRAM: Announcements

AUTOMOBILES

SPONSOR: Johnston-Moody

AGENCY: Direct

CAPSULE CASE HISTORY: *This Wednesday night Music Show was intended to stimulate new car ownership. For two months local Hudson dealer Johnston-Moody blended comments on U.S. vacation spots with his sales pitch. At campaign conclusion, Johnston-Moody could attribute thousands of dollars in additional sales to the 8:30 to 9:30 p.m. musical airings. Cost per program was \$63.*

WMBD, Peoria

PROGRAM: Music Show

CHLOROPHYLL CANDLES

SPONSOR: Mandel Brothers

AGENCY: Direct

CAPSULE CASE HISTORY: *This department store devoted three announcements to chlorophyll candles—"cocktail lights"—on the Paul Gibson Show. As a result, Gibson pulled cash orders for a total of 2,016 candles. Mandel Brothers' gross was \$1,008, giving it a return of almost \$4 in sales for every \$1 spent on the Monday through Saturday, 6:00 to 6:55 a.m. participation program.*

WBBM, Chicago

PROGRAM: Paul Gibson Show

introducing...



(at left) BOMAR LOWRANCE
(at right) FREEMAN R. JONES

NBC Spot Sales in 11 Southern States:

**BOMAR LOWRANCE
& ASSOCIATES, INC.**
Charlotte, N. C. & Atlanta, Ga.

In recognition of the South's growing importance as the home of leading national advertisers and their advertising agencies, NBC Spot Sales is pleased to announce the appointment of Bomar Lowrance & Associates as its southern representatives.

Now the 15 major market radio and television stations represented by NBC Spot Sales can give advertisers and agency clients down in Dixie even more effective service than they have enjoyed in the past.

Bomar Lowrance, formerly Commercial Manager of WSOC in Charlotte, and his associate, Freeman R. Jones will provide top flight, close-to-home representation for NBC Spot Sales in the states of Virginia, North and South Carolina, Tennessee, Kentucky, Georgia, Florida, Alabama, Mississippi, Louisiana, and Texas. Mr. Lowrance is located at Charlotte, N. C. and Freeman Jones heads their Atlanta office. Messrs. Lowrance and Jones will have at their fingertips the same wealth of market, station, program, rating, and availability information for which America's foremost advertisers and agencies have learned to depend upon NBC Spot Sales.

For the fastest and most dependable information . . . for the most intelligent and resourceful recommendations as to how Spot Radio and Spot TV can sell for you in the nation's major markets, call, write, or wire . . . your NBC Spot Sales representative in the South:

BOMAR LOWRANCE & ASSOCIATES, INC.
513 South Tryon Street
Charlotte, North Carolina
Phone: Charlotte 6-6581 — 6582

774 Spring Street, N. W.
Atlanta, Georgia
Phone: ELgin 5891

NBC SPOT SALES *representing*

RADIO STATIONS

WNBC New York
WMAQ Chicago
WTAM Cleveland
WRC Washington
KOA Denver
KNBC San Francisco
WGY Schenectady-Albany-Troy

TV STATIONS

WNBT New York
WNBQ Chicago
KNBH Hollywood
WPTZ Philadelphia
WBZ-TV Boston
WNBK Cleveland
WNBW Washington
WRGB Schenectady-Albany-Troy

Offices in:

NEW YORK	CHARLOTTE
CHICAGO	ATLANTA
CLEVELAND	SAN FRANCISCO
DENVER	WASHINGTON
	HOLLYWOOD



...and now a message from our sponsor

TV

by Bob Foreman

One of the strangest unions since that of Desdemona and Othello has now been consummated. I refer to the wedding of the film industry and the advertising business. Although the members of the wedding secretly felt (and still do, I'm sure) that this state of matrimony is unholy and a mere expedient, and that the partner they have agreed to live with is really far beneath their station, each has accepted the other because it is most apparent that two can live as cheaply as one. In fact, it is even more apparent that neither can exist for very long without the other.

The reasons for this are very simple, indeed. Television has cut into movie attendance drastically, making it necessary for the film companies to look for other sources of revenue—and, on the other hand, the cost of television broadcasting has risen so sharply that it is necessary for the advertisers to find ways of reducing their outlay for the medium. The answer to both problems is film.

Although the advertising medium known as radio for years had flirted with film folk, it was mainly on the talent level. It didn't take very long for the executives of the motion picture industry to get over the feeling that radio was in competition with their product. Once they decided to allow their stars before a microphone, they began to look on radio as a method of building their own box office receipts.

Then a lot more radio programs came from the West Coast, where it was inevitable that a slight amount of advertising-savvy and agency-peculiarity and selling-vicissitude was bound to rub off on the people whose livelihood came

from films. But, it was very, very little.

Along comes TV!

Advertisers found themselves faced with such considerations as residual rights and the bicycling of prints and below-the-line costs. It wasn't long before the radio production department of the agency had to become adept at handling such phrases as fine-grains and dupe-negatives, and you could seldom wander down the corridor without hearing the pleasant whirr of a 16 mm projector.

Soon, too, it became apparent to both the film people and the ad men that filming, despite the added initial cost, offered new scope and assurance for TV programing. It was then that the TV shows began to move out of the live studios where they had been hemmed in by two walls and, usually, an orchestra pit.

More important, the people in the film business also began to realize that second-runs, even in present TV markets, were very salable. As for the hundreds of new stations just ahead, well, here were untapped markets for film already-in-the-can. Thus they were willing to sell their product for less than it cost them—banking on the residual rights to more than repay them. This, of course, was a big break for the advertiser, too, who had already been pushed to the wall by the cost of doing television.

Now each of the duet is learning more about his new partner as time marches on. One big Hollywood outfit is looking for an agency man to supplement its own staff and bring more advertising know-how within its ken. Fellows like Gil Ralston of Screen Televideo Productions, with years of ad-ex-

perience under his belt, are showing how important this advertising-savvy is to a film maker. Men like Jack Denove are doing commercial films in a way that only an agency man can appreciate. And so it goes—with two seemingly divergent points of view converging and making the over-all picture most encouraging for the new medium as well as for those engaged in it.

commercial reviews

SPONSOR: Wilson's Mor
AGENCY: Davis & Co., Los Angeles
PROGRAM: One-minute announcements

Most whimsey when applied commercially misses by many miles, but the animated Wilson's Mor spot is as clever and delightful to look at as it is good advertising.

A cute little Indian boy in tempo with the tom-toms walks through the woods and lets his bow and arrow fly at a big bear. Thus starts the fable which goes into the stills of Mor meat in use and the voice-over delightfully told by the bear in a deep Louis Armstrong accent.

The dishes themselves are appetizing and clearly depicted. The ditty at the end is cute and easy to understand. All in all this is one of the better spots in the business, animated as John Sutherland, Inc. usually does it—which means superbly.

SPONSOR: RKO Theatres
AGENCY: Foote, Cone & Belding, N.Y.C.
PROGRAM: Station identifications

It's high time someone realized that TV is an advertising medium that might be enlisted to help correct the slump in big-screen box office. So the RKO chain, at least in this neck of the woods, seems to have given the devil his due and joined him. A wise media-selection and a wise choice of time—high rating station identifications.

These quickies give the exhibitor all the time needed to tell what's playing and who's in it. My only bone of contention is the technique used. It just seems wrong to me that anyone connected with motion pictures uses a visual medium in such a static and cluttered manner as RKO is doing. An "art-work" card, loaded with various sizes of type, rather uninviting as

NOW! SARRA'S OWN NEW FILM PROCESSING LABORATORY

BRINGS YOU *Vide-O-riginal* TV COMMERCIALS

We are pleased to announce the completing link in the SARRA chain of quality control . . . our own modern new film laboratory, designed, staffed and equipped to deliver the ultimate in TV selling messages —
the VIDE-O-RIGINAL.

VIDE-O-RIGINAL . . . WHAT IT IS

It's Sarra's name for a quality-controlled motion picture print, produced in a laboratory designed especially for the making of TV prints. Each and every print is custom-made and whether it is 1-minute or 8-seconds, it receives individual attention in quantities of one or hundreds.

VIDE-O-RIGINAL . . . WHAT IT MEANS

It means that all of Sarra's creative photography, all of Sarra's visual selling ability, reaches the television screen with maximum fidelity. VIDE-O-RIGINAL prints combine Sarra standards with station requirements.

VIDE-O-RIGINAL . . . WHAT IT DOES

It provides complete quality protection from storyboard to home reception . . . it insures your investment of time, talent and money in your TV presentation.

On your next television film commercial get a SARRA VIDE-O-RIGINAL . . . get top quality from start to finish!



Sorry . . . our lab service
is available for
SARRA productions only.

Vide-O-riginal

TV FILM PRODUCTION FOR REPRODUCTION

SARRA INC.

SPECIALISTS IN VISUAL SELLING

NEW YORK:
200 East 56th Street

CHICAGO:
16 East Ontario Street

* Copyright 1952, SARRA, INC.

IDEAS • SCRIPTS • STORYBOARDS • ANIMATION • PHOTOGRAPHY • PROCESSING



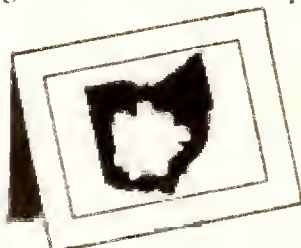
you can see the difference on WBNS-TV

WBNS-TV maintains an auxiliary transmitter in addition to its regular transmitter in order to fully guarantee a continuity of service. This supplementary equipment, plus WBNS-TV's fine facilities, expertly operated, supervised and maintained, is further proof of why advertisers and viewers all agree—you can see the difference on WBNS-TV.



Western Round-Up 4:45 p.m.—A popular western show complete with chuck wagon, rope tricks and brands. Excellent use of live demonstrations, slides and film make this an up-to-the-minute participation program that ranks in the top 10 listings.

TV Weatherman—10:00 p.m.—A daily comprehensive weather show using the station's fine production facilities and complete wire and weather services. This top rated program has been continuously sponsored on WBNS-TV for 2½ years.



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High Street
REPRESENTED BY BLAIR TV

well as hard to figure out, gives the pertinent facts—but so undramatically! Somehow I feel a little motion would help this announcement despite the necessity for economy since the features change so often that the announcements become rapidly obsolete. At least, a still shot from the picture might help add a bit of come-on; anything to give a dash of excitement to the vehicle advertised. But—so what? As long as they're using the medium, I'm for 'em and my objections are decidedly minor in key.

SPONSOR: **Pan American World Airways**
AGENCY: **J. W. Thompson Co., N.Y.C.**
PROGRAM: **Announcements**

Using video solely for timetable copy, Pan American has turned out a very creditable job. The minute announcements, the ones I've caught, are as direct as a drug store cowboy's wink with no footage devoted either to institutionalism or to the grandeur of flight.

These spots take off at once for their destination—usually some exotic haven such as Bermuda or Puerto Rico—and by use of punched-up prices, inserts of "meals served aloft," and super-ed phone numbers (to call for reservations), this series gets there smoothly and safely.

The speed, comfort, and economy of traveling Pan American plus the pleasures available at the journey's end, all get good play within the 60 seconds allotted. No interviews with pilots, no essays regarding the structural advantages of the equipment they fly clutter up these announcements which, therefore, I'm sure, pay off in seats sold.

SPONSOR: **Bond Bread**
AGENCY: **BBDO, N.Y.C.**
PROGRAM: **"Hopalong Cassidy Show"**

I mention this program and its advertiser a bit abashedly for obvious reasons. But I do want to make one point about the series of 24 different filmed commercials which extol Bond Bread in and around the gunplay of this popular hoss opera. It's simply this: a guy who has been through the advertising mill and who has then mastered film techniques is an unbeatable combination.

The individual to whom I refer is Jack Denove, head of the new TV film concern of the same name.

The Bond copy bears witness to the validity of my statement. It is beautifully shot, edited, cast, lighted, and directed.

(Please turn to page 56)

SPONSOR

THE BEST ADVERTISING BUY IN LOS ANGELES
ANY NIGHT IN THE WEEK!

**NATIONAL ADVERTISERS
 WHO ARE SPONSORING
 K T L A PROGRAMS**

American Cigarette & Cigar Co.
 Bristol-Myers Co.
 Frito Company, Inc.
 General Electric Co.
 General Foods Corp.
 Gruen Watch Co.
 Gordon Baking Co.
 Kellogg Company
 Liggett & Myers Tobacco Co.
 Minute Maid Corp.
 Pabst Sales Co.
 Pearson Pharmacal Co., Inc.
 Pillsbury Mills, Inc.
 Servel, Inc.
 Shell Oil Co. (San Francisco)
 Standard Oil Company of California
 United Air Lines, Inc.
 Van Camp Sea Foods, Inc.
 White Rock Corp.
 Youngstown Kitchens—
 Mullins Mfg. Corp.

(Eleven are sponsors or co-sponsors of
 "live" KTLA-developed programs.)

**K
 T
 L
 A**

CHANNEL 5

These national advertisers buy KTLA programs on a participating basis to get best results in the second largest video market.

You, too, can do better with spot in Los Angeles. You can do best on KTLA, the station consistently attracting the lion's share of Los Angeles' 1,125,000 television homes. KTLA has topped every audience survey every month for the past five years.

KTLA knows its market and has created its own top-rated shows. Current availabilities include a participating sponsorship in "*Frosty Frolics*," spectacular ice revue (25.4 April ARB rating), and another in the established Sunday evening sales-producer — the sparkling "*Bandstand Revue*" (19.0 April, 1952 ARB rating).

Let us tell you how and why KTLA can do the outstanding sales job for you in this 7-station market.



For an audition print, wire, write or telephone . . .

KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363
 Eastern Offices • 1501 Broadway, New York 36 • BRyant 9-8700

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

ALWAYS IN FRONT BY AN OVERWHELMING MARGIN

Write for a copy of "The Story of the Fabulous KTLA," just off the press.



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

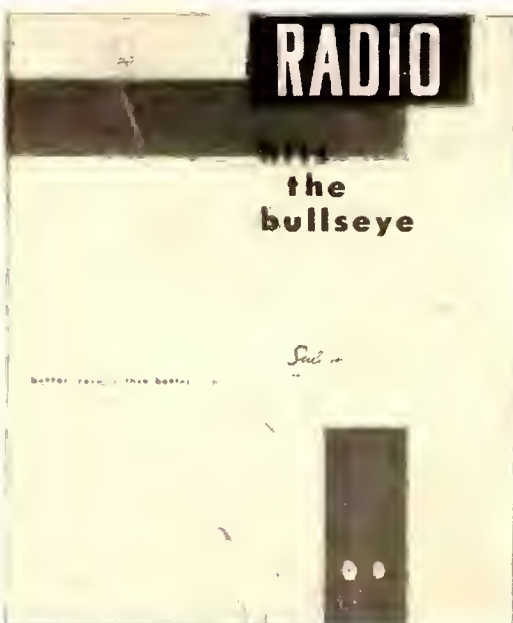
Booklet shows merchants how to use radio effectively

Feeling strongly that the use of radio may often seem complex to the busy merchant in many towns (though it may be ABC-simple to the radio man and the ad agency), the Lane Advertising Company of Topeka has gotten out a booklet aimed at showing local advertisers how to make radio work most effectively for them.

Titled "Radio hits the bullseye" and liberally sprinkled with sprightly illustrations, the booklet points out the ubiquitousness of radio; how to reach a certain audience; how to make announcements get better results; how to utilize radio for short-notice selling opportunities (those caused, for instance, by sudden weather changes); why advertising consistency wins.

Lane is currently marketing the booklet—available in quantity at low bulk rates—to radio stations around the country. WREN, Topeka, was first to buy the booklet; other stations such as KMBC, Kansas City; KFBI, Wichita; and KLWN, Lawrence, Kansas, have evinced interest in the brochure as a sales aide. Its front cover provides a place for radio salesmen to insert their own business cards.

Says a Lane Advertising spokesman:



Keep plugs clear, to the point, booklet urges

"We feel that the pitch about greater circulation and so forth is redundant; any half-way bright merchant realizes radio's power. The question that must be answered, though, is how he can make best use of it."

For sample copy of booklet, rates and further details, write Stan Emerson, Lane Advertising Company, 417 Topeka Boulevard, Topeka, Kansas. ★ ★ ★

AM-TV-newspaper drive ups Texas voting 50-fold

When radio, TV and newspapers pool their efforts to run a concentrated "get out the vote" campaign, the re-



KPRC-KPRC-TV shows spurred voters to act suits can be record-smashing. Voting, for example, at the recent precinct conventions in the KPRC-KPRC-TV-Houston Post area in Texas was *more than 50 times as great this year as in 1948*—and the turnout was the biggest in the state's history. Here's how it happened:

Three weeks before the Texas precinct conventions for nomination of presidential candidates on 3 May, KPRC and KPRC-TV, Houston, in cooperation with their parent newspaper, *The Houston Post*, set out to spur voters to attend the conventions.

On 20 April, a "Political Primer" section appeared in the *Post* informing voters how to act to make their preferences and views effective politically. Heavy announcement schedules ran from 13 April through 3 May on both KPRC and KPRC-TV. Jack Harris, general manager of both stations, appealed to all Texas radio stations to urge voters to be active on the crucial day of the convention.

On 1 May, as the campaign came to a climax, KPRC and KPRC-TV presented special democracy-in-action programs which portrayed dramatically the importance of participating in the conventions. These shows were timed to coincide with the distribution of 158,000 copies of the *Post's* Political Primer as a special supplement by 73 newspapers in the Houston trade area.

Texas voters, duly impressed with the fact that the conventions were the only point at which they could voice their preferences in the nomination of Presidential candidates, flocked to participate. ★ ★ ★

WGY three-minute weathercast pulls 6,842 letters

Does an early morning weather broadcast get good listenership?

How good is sponsor identification on a three-minute weather program?

WGY, Schenectady, found partial answers to both these questions recently. On an unsponsored 7:05 a.m. weather show, announcer Howard Tupper asked listeners to write in and tell him what value they placed on his daily three-minute weather program. An avalanche of 6,842 letters and postcards—from 611 towns and cities in seven states—poured into the station in reply to the one announcement. Among them, farmers, contractors, airplane pilots pointed out what a great help this particular weathercast was in conducting their daily business.

To WGY, this meant that the 7:05 weather program received greater attention than they had suspected.

The sustaining weather program had been sponsored previously. Though nothing was said about sponsor identification, nearly 10% of the people writing to Howard Tupper voluntarily mentioned the name of the former sponsor of the package. ★ ★ ★

Prize size doesn't affect S. Africa quiz audience size

If the way listeners react toward radio quiz shows in the southern part of Africa is a good indication, then Lourenco Marques Radio in Johannesburg has come up with some interesting findings about quizzes in general.

A competition called *Guess Who*, sponsored by the Chesebrough Manufacturing Company (Vaseline products), was broadcast over Lourenco Marques Radio on the last eight Sun-

days (7:30 to 8:00 p.m.) of 1951. In connection with this listener-participation quiz, L. M. found that:

1. The amount of the prize offered had a definite effect on the number of entries received.

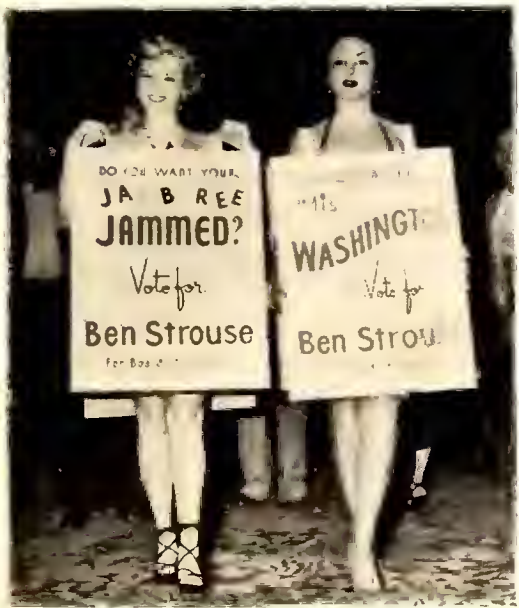
2. The amount of prize offered made little or no difference in the size of the listening audience.

The total number of entries received from the eight-week series was 29,114. During the first seven weeks—when the prize ranged in the vicinity of 25 guineas—the entries averaged 1,300 weekly. But as a result of the one last “jackpot” broadcast on 30 December, at which time the prize offered had reached 200 guineas (about \$585), all of 20,237 entries poured in.

Throughout the series—whatever the prize amount—the actual listening audience remained about the same: the program’s average Franklin rating for November was 7%; for December, it was 6%. ★ ★ ★

Briefly . . .

Some highly resultful electioneering took place in our nation’s capital recently. The occasion: the Washington Advertising Club Board of Directors election. Two barelegged beauties pa-



Lovely electioneers spiced Strouse campaign rated back and forth in the lobby of the Statler Hotel on 13 May, wearing sandwich boards which proclaimed the qualifications of candidate Ben Strouse, v.p. and general manager, WWDC, for membership in the Club’s Board. With Mary Jane Hayes (photo, right), Miss Washington of 1949, and Lorraine DeBoe, a Miss Washington finalist of the same year, working for him, no wonder Strouse won.

(Please turn to page 61)



BIG BUSINESS AT WGY

Sponsors using WGY have the benefit of tremendous support for their sales messages through the station’s many promotional activities—

AUDIENCE PROMOTION:

- WGY publishes *Mike and Camera* monthly and distributes it to an up-to-date mailing list containing over 20,000 subscribers.
- Over 900 hard-hitting promotional announcements are scheduled each month.
- Over 10,000 lines of advertising are placed in Albany and Schenectady newspapers each month.
- One minute movies of station artists are shown on WGY’s sister station—WRGB.
- Motorists on area highways have their attention called to the station by seven 8’ by 24’ colorful scotchlited billboards.
- WGY artists are furnished with promotional postcards on which they answer their large volume of mail.
- The complete WGY program schedule is carried in 14 area dailies having a circulation of 332,934 and in three Sunday papers with a circulation of 217,797.
- Many remote broadcasts are conducted throughout the year, including several from N.Y.S. Fair and County Fairs in the area.

MERCHANDISING:

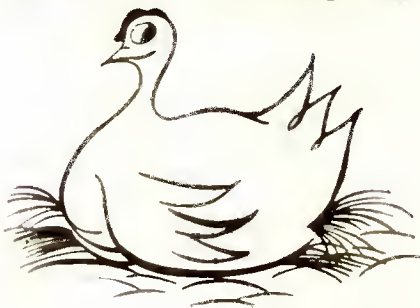
- Dealer letters and postcards are mailed on request to 1436 grocers and 299 druggists.

WGY IS A TOP PROMOTIONAL BUY! The extensive promotional activities insure a maximum audience for all sales messages broadcast by this pioneer station which serves 840,000 radio families in 53 counties in Eastern New York and Western New England.



Represented by
NBC Spot Sales

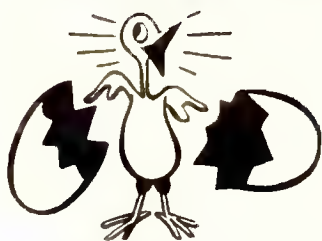
YOU WANT COVERAGE?



Say "WHEN" TELEVISION

Sound programming that creates viewer preference, plus smart merchandising, makes WHEN your best TV "buy" in Central New York. Here's a rich market that will look at your product, listen to your story, and buy, when you Sell via WHEN.

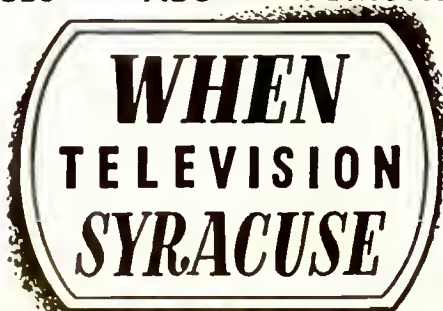
YOU'LL GET RESULTS



ON CENTRAL NEW YORK'S MOST
LOOKED AT TELEVISION STATION

Represented Nationally
By the KATZ AGENCY

CBS • ABC • DUMONT



A MEREDITH TV STATION



agency profile

Tom Harrington
Partner, Ted Bates & Co.

There's an energetic-looking fellow over at Ten Bates & Co. who says his career clearly shows that he couldn't hang on to a job. But every time Tom Harrington changed jobs he moved up a notch.

Starting as an office boy in George Batten's Boston office, Tom worked through office management, research, production, account handling, timebuying, radio commercials, and radio directing—all between 1919 and 1934. During the 10 years that followed with Young & Rubicam, he directed the radio shows of Bea Lilly, Joe Cook, Jack Benny, Burns & Allen, and a host of others.

Early in 1944 he was handling an average of 27 shows a week and felt the need of a year's rest. Before the year was up, Ted Bates signed him on as senior vice president and contact supervisor of the Colgate-Palmolive-Peet account. He has also supervised the Kools and Viceroy accounts, and is the Ted Bates partner most directly concerned with radio and TV operations.

When C-P-P contracted for the *Colgate Comedy Hour* on NBC-TV they had two things in mind: To get a good show on TV, but more important to stake out a franchise on the highly desirable 8:00 to 9:00 p.m. time slot Sunday nights. Today, with many sponsors scurrying around for key availabilities, Colgate is sitting pretty with an excellent time segment, 41 live and 19 kine outlets.

Says Tom, "The high cost of TV is one reason why there isn't a just opportunity to build a marriage between a star performer and the advertised product.

"Another thing about TV is that your ad dollar is gone almost before you know it. While radio was (and is) a true national medium, TV campaigns must often be bolstered by other media. Not every client, in fact darn few, can afford hour-long, top-talent shows.

"Eight- and 20-second spot announcements have done great work for Kools and Viceroy cigarettes. This is possible because their sales pitch is essentially a brief one. The Kool jingle and Viceroy filter-tip demonstration can be shown quickly and effectively. The quintupling of Viceroy sales in some markets can be directly traced to those 20-second TV commercials," Tom says.

The results of this thoughtful use of the client's dollars are manifest: Ted Bates & Co. billings last year neared the 30 million mark, about half of which went into radio and TV.

Away from the office, Tom and his wife divide their time between New York and Connecticut, have a 20-year old son at Dartmouth and another lad, four years younger, headed in the same direction. ★ ★ ★



THE FIRST JOINT AWARD *to be made by the
George Foster Peabody Board went to Atlanta's WSB and WSB-TV.
The citation was for "meritorious regional public service".
And advertisers are given another insight on why,
in every audience survey ever made in Atlanta by a recognized
authority, these stations have been dominant firsts.*

wsb

The Voice of the South

wsb-tv

World's tallest TV tower

Affiliated with the Atlanta Journal and Constitution. Represented by Edward Petry & Co., Inc.

another
big extra value
for K-NUZ
advertisers!



K-NUZ plugged your product to 107,000 people at the Houston Annual Home Show, March 30-April 6!

Currently advertised products on Houston's leading independent station — featured in an impressive booth display with glittering signs, helium filled balloons and a revolving display of K-NUZ's top disc jockey personalities — attracted the attention of Home Show visitors . . . thousands of regular K-NUZ listeners.

K-NUZ was Houston's only radio station giving its advertisers this big plus value!

MAKE YOUR ADVERTISING DOLLARS MULTIPLY INTO SALES DOLLARS — BUY K-NUZ FOR MERCHANDISING PLUS VALUES!

Call FORJOE
National Representative
or DAVE MORRIS
General Manager
KEystone 2581

K-NUZ

HOUSTON'S LEADING INDEPENDENT

What's New in Research?

a SPONSOR original



As I read off each of the following programs please tell me whether you believe the program is presented live or on film?

Viewer ability to distinguish the difference between programs broadcast live or from film

PROGRAMS	% of viewers who believe the program is live	% of viewers who believe the program is on film	% who do not know
<i>I Love Lucy</i> (film)	28.6	56.0	15.4
<i>Mama</i> (live)	56.9	15.6	27.5
<i>Amos 'n' Andy</i> (film)	22.0	46.8	31.2
<i>Fireside Theatre</i> (film)	38.0	42.9	19.1
<i>Gangbusters</i> (film)	11.1	40.9	48.0
<i>Philco Playhouse</i> (live)	62.8	17.5	19.7
<i>Big Town</i> (film)	24.9	40.7	34.4
<i>Circle Theatre</i> (live)	37.0	17.6	45.4
<i>Kraft Theatre</i> (live)	54.6	18.3	27.1
<i>Racket Squad</i> (film)	15.7	42.3	42.0

Source: Advertest Research study conducted exclusively for SPONSOR during May 1952.
Respondents: 756 people in the New York Metropolitan area were asked this question.

Key conclusions emerging from film recognition study

It will be noted in the above breakdown that the respondents did much better at identifying live programs than in tagging film shows. *Mama*, *Philco Playhouse*, and *Kraft Theatre* each came out with a correct identification of over 50%. Only one film show, *I Love Lucy*, obtained a correct score of over 50%. The correct identification of these four programs by better than 50% may be attributed to the fact that they have consistently been among the top rating shows since their advent in the medium. Contrasted with this possible inference is the fact that *Fireside Theatre*, which has also been consistently in the top rating brackets, obtained a correct identification score of but 42.9, with 38% interviewed believing this show to be live.

April vs. March 1952: how program types fared

(Source: Multi-Market Telepulse)

1-7 April 1952				1-7 March 1952			
Program Type	Rank	Avg. Rating	Rank	Avg. Rating	Program Type	Rank	Avg. Rating
Comedy Variety	1	24.8	2	23.6	Drama & Mysteries	6	17.3
Boxing	2	21.9	1	27.8	Kid Shows	7	11.1
Westerns	3	20.9		20.0	Wrestling	8	9.9
Talent	4	18.8		16.4	Quiz & Aud. Partic.	9	9.3
Comedy Situation		19.9		16.4	Musical Variety	10	8.6
						11	7.6

AGAIN THIS YEAR,



New England Women buy more of the foods advertised on **WBZ**

B O S T O N
50,000 WATTS
N B C A F F I L I A T E

TAKE CHEESE, for example... and take the word of Alice M. Liddell, director of media for Ingalls-Miniter Company, the agency for McCadam Cheeses.

Writes Miss Liddell: "The WBZ Home Forum represents the only radio advertising being used currently to promote the sale of McCadam Cheeses; and we are sure that your large and

loyal audience has been one of the prime factors in making this a banner year. We have been amazed and delighted at the large and continuing demand for your Home Forum Bulletins."

For any type of food product, Mildred Carlson's "WBZ Home Forum" can do a tremendous selling job in *all six* New England States. For availabilities, check WBZ or Free & Peters.



Westinghouse Radio Stations Inc

KYW • KDKA • WOWO • KEX • WBZ • WBZA • WBZ-TV

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

R A D I O — A M E R I C A ' S G R E A T A D V E R T I S I N G M E D I U M

HOUSEWIFE AND RADIO

(Continued from page 27)

like will make us feel you are really interested in us, and maybe you will get some valuable information, too, who knows? At least you will get more listeners, for who could resist listening to find out whether you used the suggestions we made? There must be at least 30, and probably 50, service clubs in this area, and I'll bet, from inquiries I've made, they would be most interested in meeting you and your staff. It's more fun to listen when you have

at least met the person you are listening to, for you have the mental picture before you—TV with no tube. I guess I should say "screen."

WSHB was very generous with the business and professional women of Stillwater last fall during Business Women's Week. An interview type program was taped at their dinner and run a couple of days later. The week before, 14 members taped spots and these were run at various times during the week, and I know as many members as could listened all week just to hear how the gals sounded. They told

their friends and relatives and they listened too. They *also* heard the specials and I know several who dashed downtown to buy.

The staff was so cordial and so helpful, giving out hints about taking a deep breath before speaking, the best kind of paper to use to eliminate rattle, how to hold the script and things like that. The fingered okay from the control room was comforting and made them feel at ease. Right there WSHB made 60 staunch friends. Rich Power, the present manager of WSHB, has successfully used this spot stunt with other local people for the March of Dimes and similar campaigns.

It's fun for us to feel we, too, have been on radio, and to feel you have made it possible for us to enter the 227,000 radio homes in this area. We love you for it!

My son brought up a good question one day when he was home with the flu. He said, "Mommy, why does that announcer try to tell us Smith's Grocery is the best in town, when just a little while ago he said Joneses was?" Being nine, he could understand that announcers cost money, that the station couldn't afford as many as they would like to, but he still insisted with the tenacity of all small boys, that it didn't sound right. I don't think it does either. Somehow we expect our friends to put across that they are sold on something and I agree with John that he can't be completely sold on both—at least not within the matter of minutes or even an hour. Don't you suppose that Jones himself or that curly headed clerk of his (the good looking one) could, and would give the Jones commercials, if they were duly and properly approached? They're both pretty sharp and certainly should be convincing, after all they do know their stock. It just doesn't seem genuine to say the same things in different words about *all* the grocery stores.

One gripe I've heard from a lot of people was the excessive use of certain words or phrases such as "tasty," "as the saying goes," "it goes without saying," and "to make a long story short." We have heard them so often for so long a time they have become horribly boring. I'm going to write a letter to Santa and ask him to bring you a book of synonyms next Christmas. An interesting point was brought up about hesitations after words—and-a, for in-

17 OUT OF 18 PREFER WDAY, FARGO!



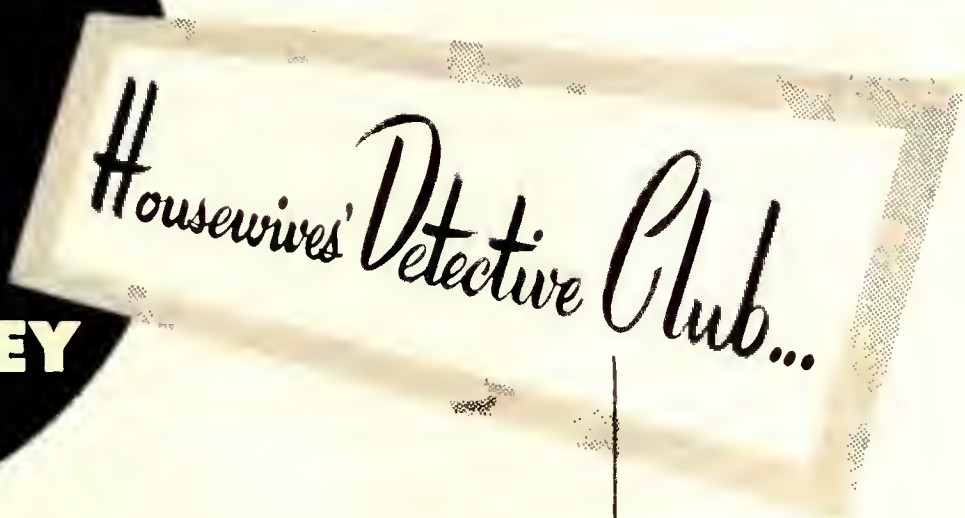
According to an independent survey made by students at North Dakota Agricultural College, 17 out of 18 families within a 90-mile radius of Fargo prefer WDAY to any other station. 3,969 farm families in the rich Red River Valley were asked, "To what radio station does your family listen most?" 78.6% said WDAY, with the next station getting only 4.4%!

Fargo-Moorhead Hoopers credit WDAY with much the same overwhelming popularity "in town". Despite the fact that the other three major networks are represented with local studios, WDAY consistently gets a 3-to-1 greater Share of Audience than all other Fargo-Moorhead stations combined!

WDAY is one of America's great radio buys, serving one of America's great farm markets. Write direct or ask Free & Peters for all the facts!



WDAY • NBC • 970 KILOCYCLES • 5000 WATTS
Free & Peters, Inc., Exclusive National Representatives



Got this one copyrighted. Having created "Pot O'Gold" and the Telephone Quiz Idea (way back in the mid '30's) we feel sorta experienced in this line.

This Program features two well-known local personalities, Hal O'Halloran and Clair Stone . . . and three Phone Operators. "Inspector" Stone talks to three "Detectives" (Housewives) simultaneously over the phone. Says he: " 'Morning ladies, you are our panel of Detctives on our first (second — or third) case this morning. Here we go with five clues about a famous person. The moment you think you know the answer, speak right up. By correctly identifying the person on the first clue, you'll get \$5.00 —second clue, \$4.00, etc. The first clue will be tough. The second, a bit easier — third, still easier. Let's go."

And does this Program go? Reference: Our largest Department Store, H. C. Prange Company.

**This is the 3rd in series of our original Ideas. Glad to send you others.*

SMART IDEA

NO. 3*

wisconsin's most show-full station

5000 WATTS

IN
G r e e n B a y

HAYDN R. EVANS, Gen. Mgr.
Represented By WEED & COMPANY



© W B A Y

stance. One woman objected violently, while her next door neighbor said she rather liked it—sounded so much like people really do—more natural. Sounded as though the announcer were really weighing his words and really thinking. Maybe she has something there, but I wouldn't like it overdone.

Too frequent use of a particular commercial is another thing. It is interesting the first four times maybe, but after 40 or even 14 times, I just don't hear it. Network programs are guilty of this, too. I get so I don't even hear the name of the product, my listening-attention button just automatically turns off while it is on.

Now to get back to the giveaways that started all this. Of course we like them in spite of all our sputtering. Housework at best is monotonous and colorless for many of us, but these shows, especially in the morning, add an element of devil-may-care, so we listen. True, we probably won't be called, but we always feel as though maybe this is the day, and believe me we intend to be prepared. Should anyone inadvertently call me when it's time for one, they are greeted with "I'll-call-you-back. time-for-Giveaway

—\$7 now—better-listen," and bang goes the receiver. One morning I was putting clothes in the washer and had the living room set turn up quite loud so I could hear. (It's one of those speakers away from the set and it really blasts.) I guess the three-year-old thought it was too "noisy" so she shut it off, *just when Elmer was giving the specials*. With a sprint that would have done credit to a track star, I made it in time for the last special. I

★ ★ ★ ★ ★ ★ ★ ★
 "You can't have too many facts about any medium providing the facts are correct, reliable and properly used and interpreted."

EDGAR KOBAK
 Business Consultant

★ ★ ★ ★ ★ ★ ★ ★

wasn't called, but I might have been. I know quite a few women who put their small radios by an open window so they can listen while they hang up clothes or work in the garden. You see these programs lend an air of excitement to our otherwise drab days. Personally I don't even care if the prizes are small—it's the idea of winning that counts. By the way, I mention the sponsors + stations just as often on a \$5 win as on a \$50, after

all my circle of friends is the same.

And about those specials. We like these specials, because many of us get little chance to really shop around downtown—in a hurry or too large an escort of small fry—and this way, when we hear about something we really want, we know exactly where to go. Sometimes—many times—I miss the ads in the paper because the kids have thrown it away, or I'm just too woofed to be much interested after they're in bed. But there is one thing: When a merchant advertises specials, won't you please have him inform the clerks so that I don't have to feel foolish when I go in and ask for the item I heard on your station? It has happened several times and you know, it makes me think I wasn't listening, even though I carefully wrote it down. I wonder if I'm slipping. . . .

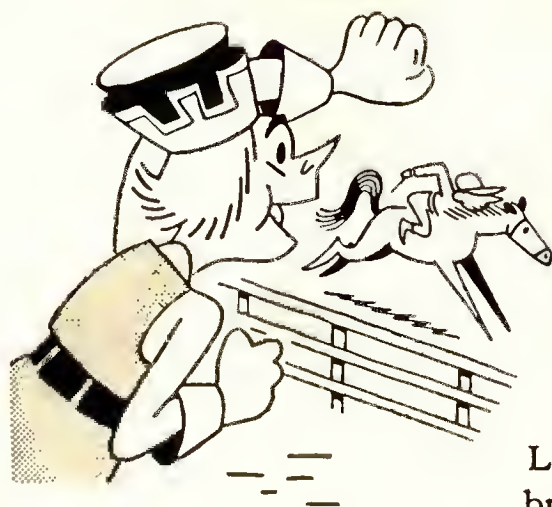
It's now two hours since I started this, but something happened. The two- and three-year-olds were outside, and frankly I forgot about them, so busy airing my gripes. But I found them—having a fine time in the soot pile—that nice black stuff from the furnace. I *said* I should have been washing and I have. *What* a mess.

As I was saying before I was so rudely interrupted by the little dears (?) and a detergent, the clerks certainly should know the specials. I know this isn't your fault, but I bet you can help fix it.

I'm a sucker for a contest—practically any, but those tune identification shows leave me cold. Why send in the name of a tune that even my kids would know. It's too easy. There must be a catch—I'm leary. The prize can't be much, and I feel no confidence in the store either. If the tune were harder to guess suppose I'd think it more worth while.

Something else I've noticed—the theme is often out of balance with the program to follow. Usually too loud, though I can't see why it would be. I get the set all fixed during the theme, then when the program comes on I have to readjust everything. Couldn't that be leveled out or something? It's aggravating.

Last summer I didn't do quite as much listening as I might have because some of the shows I like were off the air. The merchants say it is because nobody listens in the summer. Don't you think they might listen *if* they heard what they wanted? I would.



Class... Consistency... Condition

Like a fine thoroughbred, the WBNS radio audience has "the look of eagles" to sponsors. This billion-dollar market is in a *class* by itself! *Consistent* Central-Ohio listeners stay tuned to WBNS for the twenty top-rated programs. *Conditioned* to react favorably to well-placed advertising, WBNS listeners increase your odds for better results.

WBNS RADIO
 PLUS WELD-FM

CENTRAL OHIO'S ONLY  OUTLET

ASK JOHN BLAIR

POWER
 WBNS — 5,000
 WELD-FM — 53,000
 COLUMBUS, OHIO



"Why, they're listening to the radio!"

There are 690,140 radio sets within 60 miles of Louisville, making a whopping big average of 2.2 sets per home!

But each of these 313,700 homes averages only 1.64 regularly received newspapers, and only .48 TV sets!

That's one more reason why WAVE radio can deliver 1000 *impressions* for only 37¢! Get all the facts from Free & Peters!

Facts above are from scientific, authoritative survey made by Dr. Raymond A. Kemper (head of the Psychological Services Center, University of Louisville) in WAVE area, July, 1951.

WAVE LOUISVILLE

5000 WATTS



NBC



Free & Peters, Inc., *Exclusive National Representatives*

Why not some tailor-made summer fare for us? Ask us when you visit our clubs. We'll tell you what we'd like. (I'll start my list tonight.)

I'm wondering why some sponsor isn't daring enough to sponsor a Grins and Gripes show where we could send letters like this concerning things on the air that we don't like, and the boners that occur even on the big stations. I'll long remember one I caught. Do you remember "With Louise on Lake Louise?" A very precise and dignified voice introduced it as the

next number like this: And now we'll hear what happened "On Louise on Lake Louise." He must have realized his boner and decided to toss it off lightly, but pulled another by saying, "Just a little matter of the wrong proposition." I think a program of this type would prove popular, but we wouldn't want you to use our names. If we were assured of anonymity we would willingly sign such a letter and include phone number for further verification.

And why don't you see that local

people are mentioned in the paper before they appear on programs, so that if we haven't heard about it we can see it in the paper? I don't always know who's going to be on, but I'd like to, after all I don't want to miss anything. The library is a nice place for news of programs too. Lots of us go there, and I for one, always glance at the bulletin board. Can't keep my ears glued to the radio all the time, and there are things I'd make a special point of hearing if I but knew they were on. So many of us are that way, and really, it's unfair to disorganised housewives to keep all that information to yourself.

Looking back over this, I realize it might seem that all we are interested in is something for nothing. That isn't true, but it *does* help to keep us listening. And why couldn't those numbers be picked at random from a register kept in the stores? It would be an added incentive to go in.

Give us good, honest advertising with no extravagant claims. We're plain folks and don't go much for the super-scrumptious and colossal, we like wholesome lasting things.

We want you to know that we *are* proud to have a real live radio station in our town. You add a lot to our community. Something like the parsley on a steak platter: adds glamour, but it's good too. Please let us get acquainted—we want to be friends.

★ ★ ★

TV COMMERCIALS

(Continued from page 44)

The cow-pokes in it are realistic. There's not a single slice of ham with bread, despite the fairly lengthy copy sequences, the Western lore in the openings, and the straight-sell over the close-up of package.

Denove shot this stuff and delivered the first batch of answer prints in about three weeks which is just about unheard of. I might also add that they were not what you so often get; i.e., okay to revise. They were letter-perfect. Also, the price was unbelievably reasonable. And most important, the sales message, the advertiser's basic sales points, in the copy were all taken into intelligent consideration so that the resulting films were sound *advertisements*.

Maybe there ought to be more Denoves in the business of filming commercials.

B M I

Popularity

A piece of music is measured and appraised chiefly by its popularity—and popularity in a song can only be judged by the frequency with which it is played and heard.

When folks are humming or whistling a tune you can be sure it is popular. The public is usually unaware of the authorship or source of the song it is humming.

And quite often those in broadcasting who program these tunes are not fully aware that a great percentage of the current **BIG HITS** are being performed under their BMI license.

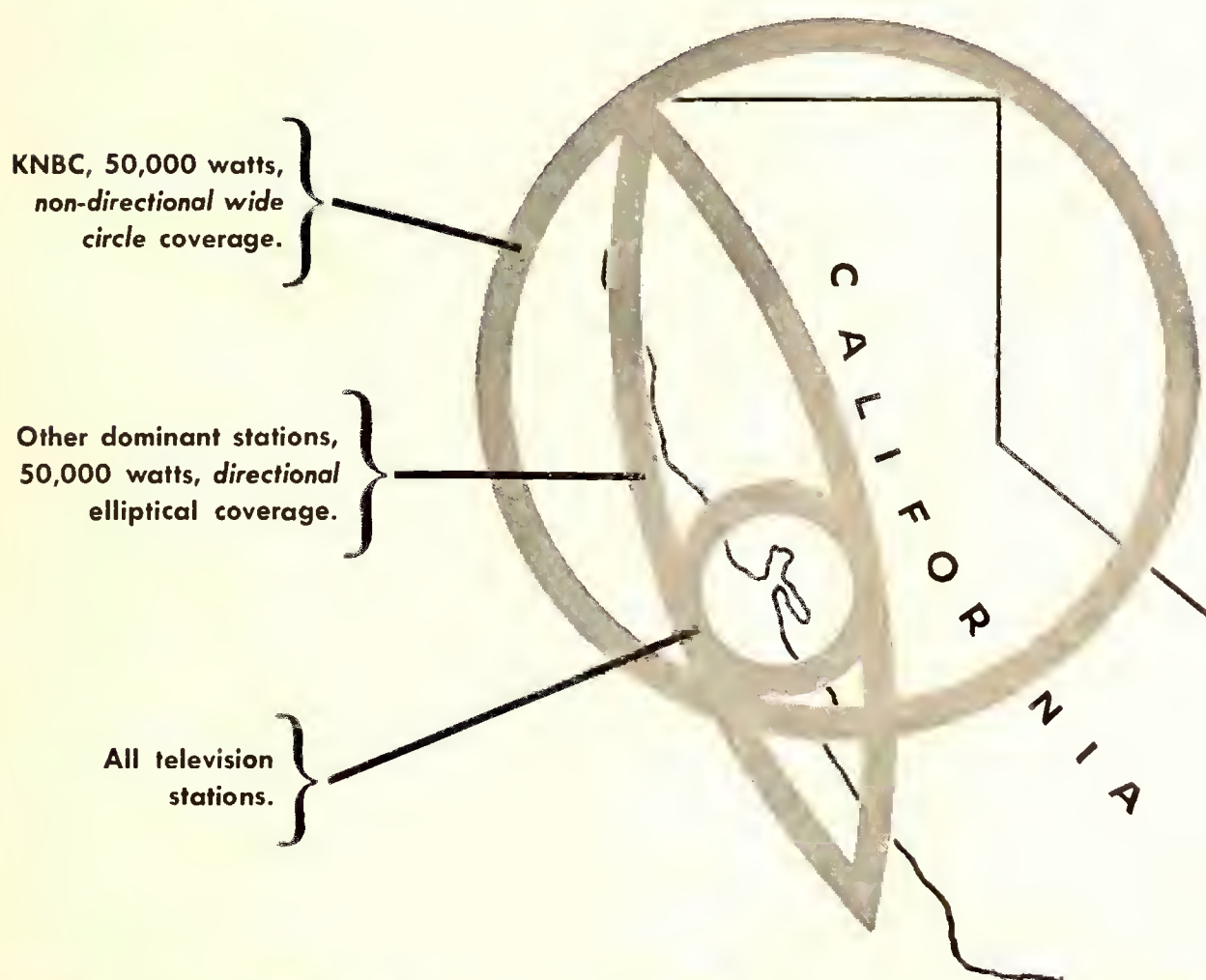
* KISS OF FIRE
* A GUY IS A GUY
* BLACKSMITH BLUES
* ANYTIME
* I'M YOURS
* PERFDIA
HERE IN MY HEART
* PLEASE, MR. SUN
HALF AS MUCH
* CRY

* Hit Parade

B M I

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD

Picture of broadcast coverage in Northern California



**In Northern California, KNBC reaches more people
...more often...than any other radio ^{OR TV} station**

Fix Northern California's coverage picture in your mind:

Television, a small 60-mile radius, with only about $\frac{1}{3}$ of the families in the area owning sets.

Radio, two 50,000 watts *directional* stations, with coverage over a limited elliptical area, and —

— KNBC, 50,000 watts *non-directional*, giving a *wide circle* of coverage that includes not only the San Francisco-Oakland Metropolitan Market, but all the thriving PLUS-Markets of Northern California.

RECENT RADIO AUDIENCE RATINGS:—

	<i>Total Rated Time Periods</i>
Station A	13.8
Station B	18.9
KNBC	23.4

Wide circle coverage plus program popularity make —

KNBC San Francisco

Northern California's No. 1 Advertising Medium
50,000 Watts, Non-Directional — 680 KC
Represented by NBC Spot Sales

HOLDING YOUR AUDIENCE

(Continued from page 33)

show why audience walks out.

But let's take a look at the "minute-by-minute quantitative approach first.

For the past three years Nielsen researchers, whose specialty is the interpretation of minute-by-minute ratings and audience, have been applying a new type of yardstick to radio and TV shows. Its name, Audience-Held Index, may be strange to some ad men.

The purpose of this yardstick is to isolate, as much as possible, the pure "holding power" of a show. To do this requires, first of all, lopping off the first five and last five minutes of a show. Reason: it is in these portions that there is considerable tuning-in and tuning-out, particularly in TV. Also, the audience for a program is fairly well "settled" beyond the five-minute mark, unaffected by preceding and following programs which may be either weak or strong.

In practice, it works out like this. The audience present at the five-minute mark is calculated. Then, the amount of original audience (not counting those who tuned in at, say, the sixth,

or tenth, or twelfth minute) that's still there at the 25-minute mark is figured. The second figure is almost invariably less than the first, in both radio and TV, due to tune-outs. The second figure is calculated as a percentage of the first. This is the Audience-Held Index.

An example: A recent radio airing of Gulf Oil's *Counterspy* on NBC radio had an audience at the five-minute mark of 2,514,000 radio homes. Losses occurred, quite normally, as portions of this audience decided they'd rather hear something else, and tuned out. At the 25-minute mark, the audience was figured as being 2,011,000 radio homes. This gives an Audience-Held Index to *Counterspy*, for that particular night, of about 80%.

Compared to the general level of all radio programing, this figure isn't bad. But, it's about par for the course with mystery programs, whose AHI is usually in the 80's, due to the suspenseful nature of the stories.

When any program's Audience-Held Index is calculated, again and again, over a long period of time, certain important facts begin to be clear, especially when the AHI is related to program content. Matched with the average AHI

of similar or competing programs, it is a simple yardstick of program efficiency.

A sponsor with a variety show, for instance, whose rating curves are fairly even right across the minute-by-minute profile will learn that this "audience" is one of constant turnover, if the AHI is down around the 60's. This can be a signal to rotate the products featured in his program commercials from week to week among the various commercials.

At the same time, the sponsor of a show whose AHI is low, and whose rating curves are also dropping must look further into his program for "subject matter" trouble. One such advertiser, du Pont, did exactly that. The big chemical firm soon learned that the Audience-Held Index of *Cavalcade of America* on NBC radio varied considerably. Sometimes it was up in the 80's. Sometimes it dropped down to the low 60's.


Further checking showed that, generally, whenever there was a fast-action story with strong dashes of romance and adventure, the AHI stayed up. And, whenever there was long, windy, historical dramas with big chunks of overly-familiar prose (sample: The Gettysburg Address, read solemnly over *The Battle Hymn of the Republic*) the AHI went down. Now, client and agency carefully watch their script buying. Similar relationships were found in the AHI between having a male and female star on the show, modern drama vs. historical drama, etc.

Such conclusions, of necessity, are pretty broad. Nielsen makes no attempt to be a program "doctor." But, starting with Nielsen data outlined above, a sponsor can make further tests and seek improvement recommendations from a firm like Horace Schwerin's. A perfect example of such a relating of two different research techniques can be found in the data covering the Toni improvements in CBS' *Crime Photographer*. The trouble was spotted in Nielsen analysis, confirmed, corrected by Schwerin analysis, and the results proved in later Nielsen findings (see paragraph, page 33).

Here, briefly, are the kind of things that advertiser can learn from both minute-by-minute rating studies of A. C. Nielsen, and from minute-by-minute reaction tests of Horace Schwerin.

1. Is a program holding its audi-

1000 WATTS



730!

W-PAL

Charleston's most far reaching station

"It's getting awful hot down here in Charleston nowadays—and I'm tired. And my boss just doesn't feel like writing any copy. Besides, we don't feel like WPAL needs any selling to you agencies, anyway. Results speak for themselves . . .

"Oh, well, if you just gotta get on our station, contact John Pearson or Dora-Clayton . . . Don't bother me, though. I'm going back to sleep.

"Maybe by the next issue we can think of something *real* clever . . .

"Oh-h-h-h me . . ."

W-PAL

of CHARLESTON

SOUTH CAROLINA



There's only one thing wrong with your Fall Facts Book! Somebody else is always using my copy when I need it! Better send us six extra copies right away! (A typical letter to SPONSOR last July and August.)



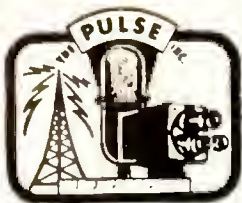
Today—over 2,500 "extra copies" and 30,000 reprints later — it's time to be thinking about this year's FALL FACTS issue. YOU, that is! At SPONSOR the book's well underway.

You, the buyer will have at your fingertips the best buys, costs, trends, case histories and complete statistical data on air media . . . latest developments on TV Films, "Post Freeze" activities, research and merchandising . . . on everything concerned with profitable use of radio and TV. FALL FACTS is published July 14.

You, the seller have a sales-making advertising medium in FALL FACTS. Ad managers of advertisers . . . ad agency buying executives rely on FALL FACTS as they make decisions and place orders. YOU can rely on FALL FACTS to get across your story to your best concentration of prospective clients!

Now is the time to order your space in **FALL FACTS!**

the use magazine **SPONSOR** for Radio and TV advertisers
510 Madison Avenue, New York 22, N. Y.
Murray Hill 8-2772



RADIO AND TV RESEARCH CAN BE DONE WITH A MINIMUM BUDGET

The 67 Pulse radio markets include over 18 million families — 42% of the entire U. S. total.

Do you have these reports giving you current, accurate and complete information on the radio listening habits of 42% of the total U. S. families?

For information . . .
ASK THE PULSE

THE PULSE Incorporated
15 WEST 46TH STREET
NEW YORK 36, N. Y.

ence? As outlined earlier, this all-important factor can be learned from a thorough analysis of minute-by-minute ratings and audience figures, as well as through the calculation of an Audience-Held Index.

If a show is not doing the proper job of hanging onto its audience, but is worth salvaging, further testing (using play-backs of shows where the Nielsen curves are known) can be made by Schwerin. There's nearly always this relationship: When a program element (apart from commercials) is strongly and regularly disliked, the big dip in Schwerin charts usually matches the tune-out drops in Nielsen figures. After all, there's nothing that's going to *make* a listener or viewer stay with a program he's beginning to dislike, or which is boring him.

It's then the problem of programing experts to come up with substitutes, reshuffles of program elements, new gimmicks, etc. to shore-up the sagging profile. But, once the trouble is narrowed down, fixing it is a good deal easier than looking helplessly at a failing program from the sidelines. Further Schwerin testing will check the validity of new additions, and the final pay-off will come later in on-the-air Nielsen figures.

2. *Are the commercials placed for maximum effectiveness?* If a show has a regular pattern of rising or falling rating and audience figures in the program's profiles, many simple clues are offered to the proper placing of commercials. As a perfect example, Nielsen points to the case of P&G's *Beulah* on TV. Says Nielsen:

"The audience, during the regular season, keeps growing to a high point at the close of an episode. Then, there is a fairly sharp tune-out to another network, probably to view Milton Berle. But, during the summer months (and Mr. Berle's hiatus), *Beulah's* audience builds to a relatively higher peak, in relation to the initial viewers, and then eases off much more gently, leaving a large net gain at the close. That the placement of commercials may vary seasonally is suggested by this study."

In other words, analysis of program profiles can show a sponsor whether he's losing out on audience early or late in a show; and, if this is a regular or seasonal thing, or is conditioned by shows which follow or precede his, the main selling emphasis can be done at a time when the audience is largest.

Further testing, to determine whether this juggling results in the commercial being better "remembered" or not, and to determine if it breaks up the carefully planned "mood" of a show, can be done in qualitative reaction studies.

Meanwhile, it's wise for a sponsor to remember that *none* of these trouble spots, and their solutions, can be spotted in the simple yardsticks of radio and TV research: "average" rating and audience.

You can't tell, unless you go backstage, whether the audience is glued to its seats—or is reaching out for the tuning dial. ★ ★ ★

MEN, MONEY, MOTIVES

(Continued from page 6)

Presently the infant is a child. He has a cowboy outfit, pearl-handled pistols, a coonskin cap, a television set. More than ever he is an important unit of economic calculation, addicted to boxtops and coupons. Also, he is now a contributor to major replacement financing via broken down living room divans and scuffed up family motor cars. No wonder the business community respects the child.

* * *

Finally comes teenage's conspicuous consumption. Here, too, an hierarchy of market experts focusses upon the tastes and favor of adolescence. Ours is a nation that is abnormally geared to please the young. We are the land where girls are sent on women's errands, where a 15-year old Elizabeth Taylor acts the wife of Clark Gable, where adolescent divas sing in grand opera before either their voices or their chests are developed. All sorts of people swim the English channel every summer and hardly rate a paragraph but a 16-year old American high school girl has merely to announce her

My wife said, "Take a vacation. Stop worrying and for heaven's sake, next time make your T/V spots at Telepix!"

Telepix

6233 Hollywood Blvd., Hollywood
1515 N. Western Ave., Hollywood
155 E. Ohio Street, Chicago

intention of trying (she never succeeds) and the whole machinery of full-scale build-up comes into play. We are so desperately afraid we won't give youth a break!

* * *

Just the other day the House of Representatives voted to investigate radio-television programs for fear they might be bad for youth. The resolution probably couldn't have been slipped through on any other basis. Now don't get us wrong, chums. We, too, wish youth well. It is painful to grow up. So everything reasonable ought to be done to help. We even go along with the Freudian thesis that adult stupidity or cruelty often is responsible for dead-end kids who throw playmates into cement mixers.

* * *

We're just trying to stir up a healthy controversy. This youth thing may already have gone much too far. A wise man has said that the United States is the best place in the world to live when young and among the worst when old.

* * *

Advertising seems to have "bought" a lot of dubious American folklore about youth—folklore which the statistical charts are proving fallacious. "Old" Americans are also important units of economic calculation. ★ ★ ★

ROUNDUP

(Continued from page 47)

McCall's magazine will offer seven awards this year to women broadcasters and executives for their contribution to public welfare. The Second Annual *McCall's* Awards to Women in Radio and TV will cover the period from 1 September 1951 to 31 August 1952; three will go to broadcasters and three to executives for: service to community, service of prime importance to women, service of prime importance to youth. Closing date for entries is 1 September 1952.

* * *

The National Association of Radio Farm Directors will hold their Fifth Annual summer meeting 16 and 17

June in Washington, D. C. To be apprised of the latest agricultural problems and developments, members of the NARFD will meet with Department of Agriculture officials, and with representatives of national farm organizations. Recordings of sessions with government officials will be made for permanent record and future reference.

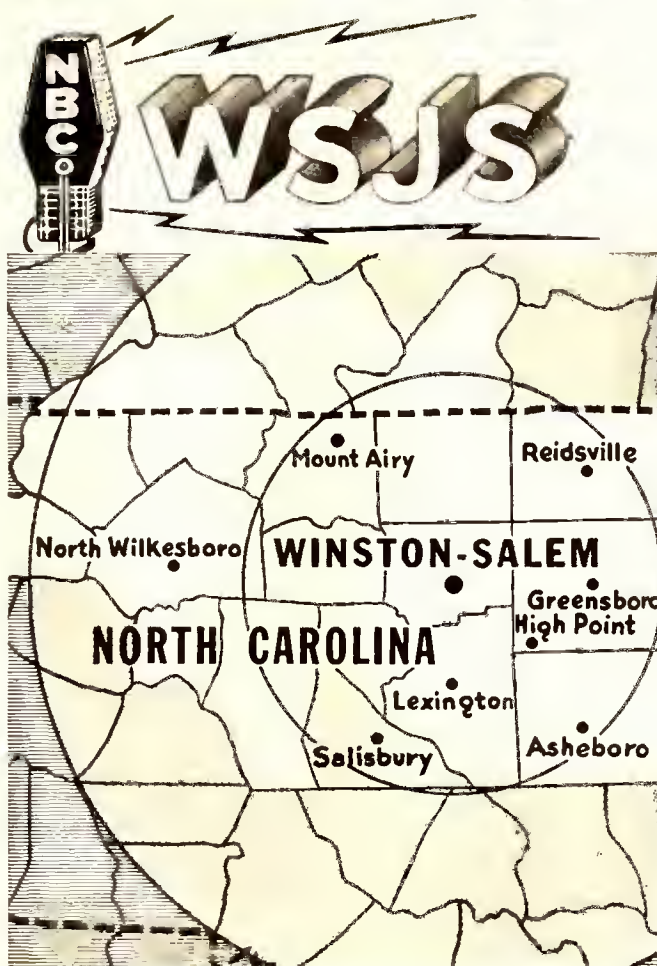
* * *

H. Victor Grohmann, president of Needham & Grohmann ad agency, New York City, is the compiler and publisher of a just-off-the-press volume titled "Advertising Terminology—a dictionary

of the advertising language." Three years in the making, the book contains definitions of over 600 words and phrases most commonly used in advertising and allied fields, under five main headings: Art, General, Media, Production, Radio and Television. It is a result of Grohmann's experience as an instructor of Advertising at Cornell University. Published by Grohmann on a non-profit basis, it is priced at \$1.00 a copy.

* * *

It's quite customary for representatives of ad media to "romance" an ad-



Only ONE Station DOMINATES

THIS RICH, GROWING 15-COUNTY MARKET

WITH

FOOD SALES of \$124,756,000*

*Sales Management 1952 Survey of Buying Power

WSJS

The Journal-Sentinel Station

AM-FM

WINSTON-SALEM

NBC Affiliate

Represented by:
HEADLEY-REED CO.

A COMPLETE TV film studio.
In Hollywood (28) since 1938...
TELEFILM Inc. Live & cartoon.

KFMB
TV
Channel - 8

SAN DIEGO'S
1ST and only
TV STATION
blankets CALIF'S.
THIRD MARKET

San Diego's
Growth In
POPULATION
Has Continued
Almost Uninterruptedly
During The Last
50 Years!

Wise Buyers Buy
KFMB-TV, AM
TV - CHANNEL - 8, AM - 550 K. C.
KFMB - 5th and Ash, San Diego 1, Calif.
John A. Kennedy, Board Chairman
Howard L. Chernoff, Gen. Mgr.

WHEN IT COMES TO
TELEVISION ADVERTISING,
ALWAYS REMEMBER . . .

**YOU
CAN
DO
BETTER
WITH
SPOT**

**MUCH
BETTER**

THE KATZ AGENCY, INC.
NATIONAL ADVERTISING REPRESENTATIVES

vertiser; but when a client throws a party for over 100 space and radio representatives, plus his agency, it's a bit of a switch. Joe G. Wick, president of Old Judge Coffee Company of St. Louis, did just that on 15 May when he entertained Midwest radio and newspaper reps at a luncheon in order to outline to them Old Judge's extensive ad plans for late fall and winter. Wick also announced the appointment of Hirsch & Rutledge of St. Louis as their new agency.

* * *

A neat tie-in was effected recently between the sponsor of a musical radio show and the hotel in which the sponsor's band has a long-term engagement. Every Thursday, Guy Lombardo and his Royal Canadians leave their nightly post at the Hotel Roosevelt Grill in New York to broadcast *Your Hit Parade* (NBC, Thursdays, 10:00 p.m.) for Lucky Strike Cigarettes. Each Thursday, patrons at the Roosevelt Grill receive a card reading:

TONIGHT

Guy Lombardo and His Royal Canadians are broadcasting *Your Hit Parade* for Lucky Strike Cigarettes from an Armed Forces installation. Despite their absence, the Hotel Roosevelt hopes you have a very enjoyable evening. The Lucky Strike Cigarettes on your table have been provided for your smoking pleasure by The American Tobacco Company. So light up and—Be Happy—Go Lucky.

* * *



Mr. Zimmerman

It's not every day that a radio station man is elected to the governorship of an Advertising Federation of America District. But L. L. "Duke" Zimmerman, account executive, WQAM, Miami, was unanimously elected Governor of the 4th District, AFA, recently—which district embraces the entire state of Florida. Zimmerman is also a director of the Miami Adv. Club.

* * *

This year, voters will be fully briefed on all the intricacies of selecting and voting for political candidates, if CBS Television, CBS Radio and *Time* magazine have anything to say about it. These three organizations have joined forces to make a special convention handbook available at no cost to voters. The guide, a 24-page non-partisan document, not only previews and gives background on this year's Chicago conventions in July, but provides box

scores, tally sheets and personal preference sheets so that the radio and TV audience may share in the conventions.

* * *

Dr. Christian, starring Jean Hersholt (CBS Radio, Wednesday, 8:30 p.m.), celebrated its 15th year on the air 21 May. Throughout the 15 years, it has had the same sponsor (Chesebrough Manufacturing Company, makers of Vaseline products); the same agency (McCann-Erickson Inc.); the same producer (Mrs. Dorothy B. McCann); the same cast. The show, whose lis-



teners write its scripts, holds an annual script-writing competition.

On the 14 May program, winners of the 1952 *Dr. Christian* awards were announced: first prize of \$2,000 went to Robert Downing, theatrical stage manager; in addition, three prizes of \$500 each and five of \$350 were awarded. On award night (photo, l. to r.): Jean Hersholt; Rosemary De Camp, who plays Nurse Judy Price; Downing; Arthur B. Richardson, pres., Chesebrough Manufacturing. Downing's play was presented on the 21 May anniversary broadcast.

* * *

WCAO, Baltimore, marked its 30th Anniversary with a cocktail party 8 May at the Sheraton-Belvedere Hotel. During the festivities, one group that got together for a chat included (pho-



to, l. to r.) Earl Gammons, CBS v.p., Washington, D. C.; Joseph Katz, pres., Joseph Katz Adv. Agency; L. Waters Milbourne, pres., WCAO; Ed De Gray, CBS Station Relations, N. Y.; and John Marshall Butler, U. S. Senator from Maryland.

★ ★ ★

SPONSOR

CHLOROPHYLL

(Continued from page 23)

If the Rystan patent is upheld by the courts, all the firms marketing products which contain chlorophyll soluble in water will have to pay the licensing fee. But with the larger companies fighting to break the patent, Rystan may be forced to yield.

Meanwhile several firms are biding their time. Rather than admit Rystan is right and take out a license, thus prejudicing the court cases, they are awaiting the results of the legal hearings. The abstemious firms feel that should Rystan win, they'd have an easier time of negotiating individual licenses, than if they had become involved in the legal melee.

Here is a round-up of the radio-TV ventures of some of the leading firms to date:

Ennds. Pearson Pharmacal Co. Agency: Harry B. Cohen. Last year a million-dollar budget introduced Ennds to the consumer. For 1952, Ennds stands in the multi-million budget class among the top spenders in the deodorant group. The Pearson Pharmacal Co. spend 80% of the Ennds ad money for air advertising.

The product's TV commercials are characterized by the demonstration approach. A girl is seen rubbing onion on her hand; she sniffs it and registers disgust at the odor. She then takes a moistened Ennds tablet, again sniffs her hand, and shows that it now has a pleasant aroma. This demonstration is followed by a discussion of how the tablets work. The commercial stresses that Ennds tablets are an entirely new product.

The TV line-up includes *Lights Out* on NBC-TV, signed for 52 weeks on 1

April, and *Police Story* on CBS-TV, replacing *Hollywood Opening Night* since 1 March. Ennds also holds a radio option on *Police Story*.

Ennds has been carrying *My Friend Irma* on the complete CBS radio network. During the summer this show will be replaced with *Inner Sanctum*. The firm also hold a TV option on the mystery show.

Ennds also uses TV spots and occa-

★ ★ ★ ★ ★ ★ ★ ★
 "I think it is essential for advertisers to remember one cardinal principle in measuring the effect of television on other media. It's an obvious fact, so frequently overlooked in the mass of trivia and consequence which surrounds discussion of this dynamic new medium. Television isn't the only thing that's getting bigger; neither is radio the only thing, nor printed media, for that matter. Business is getting bigger. America is getting bigger."

HAROLD E. FELLOWS
 President, NARTB

★ ★ ★ ★ ★ ★ ★ ★

sional announcements during participation programs in the major markets. For example, the firm buys a weekly 20-minute participation in *Frosty Frolics* on KTLA, Los Angeles.

During its first year on the air, Ennds sponsored MBS' Gabriel Heater, whereas the new program schedule emphasizes mysteries and who-dun-its. Ennds' air campaign is particularly heavy for a product which will celebrate its second birthday next August. (When SPONSOR ran article on Ennds 7 May 1951 firm was \$500,000 spender. But prospects looked so good story then was headed "Chlorophyll resolution," anticipating today's industry-wide boom in use of chlorophyll by drug companies.)

Amm-i-Dent with Chlorophyll. Block Drug Co. Agency: Cecil & Presbrey.

When the ammoniated era hit the dentifrice market a little over three years ago, there was a slight flurry in the drug houses. But none of the leading firms turned their toothpastes into ammoniated products. For the most part, the successful companies in this field were new, with Amm-i-Dent, a product of the Block Drug Company, taking the lead.

During the past three months, this same firm has allotted an additional \$2,000,000 to its regular ad budget to push its new product, Amm-i-Dent with Chlorophyll.

The firm first tested the green toothpaste in three markets: Columbus, Syracuse, and Providence, using the attention-getting headline, "Amm-i-Dent with Chlorophyll—It Won't Stain."

The sales campaign was introduced with full page ads in *Life*, *Look* and the *Saturday Evening Post*, as well as in newspapers and major news supplements. Over a million dollars was earmarked for a 12-month radio spot campaign, set up market by market.

In addition, Amm-i-Dent turned its network TV program, *Danger*, over to its chlorophyll product. It is also promoting the dentifrice on a local TV show, *Dick Tracy*, over WABD, New York, and KSTP-TV, Minneapolis. Box tops are sought in exchange for such premiums as a secret scrapbook, coding device, and trading cards.

Amm-i-Dent has expanded its budget for the summer with the sponsorship of the TV program, *Blind Date*, over NBC-TV 9:00 p.m. on Saturdays. The show will go on 57 stations of which 45 will be live. Starting date has been set for 7 June, and the firm expects to get a good share of the audience with the *Show of Shows* habit.

George Abrams, Block Drug ad man-

In Boston

CANADA DRY GINGER ALE

through

J. M. MATHES, INCORPORATED

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through

John Blair & Co.

Key to a
\$6 Billion Market

WPHL

560 kc.

The Philadelphia
Inquirer Station

An ABC Affiliate
First on the Dial
In America's Third Market

Represented by THE KATZ AGENCY

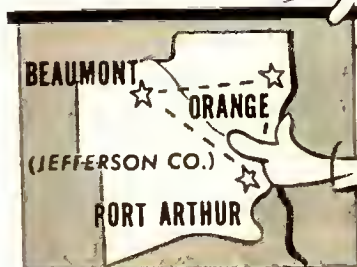
MACK from

K-PAC

recommends

TEXAS' 5th MARKET

the rich, industrial
tri-city area



KPAC serves a population of 236,100
in the rich Beaumont-Port Arthur-
Orange metropolitan tri-city area.

KPAC is the No. 1 radio salesman
for local sponsors in the world's No.
1 oil refining area.

KPAC

5000 WATTS

MUTUAL

JOHN E. PEARSON CO.
National Representatives

ager, is well satisfied with the early success of his chlorophyll product. He explains the consumer acceptance this way:

"When the customer first heard of the ammoniated dentifrice, he thought it was a plus factor. Now, with chlorophyll added, the customer feels he gets a double plus. I think we can easily reach the point where everyone has a chlorophyll dentifrice."

Ipana. Bristol-Myers Co. Agency: Doherty-Clifford-Shenfield. The double-plus theory of Amm-i-Dent holds the key to the thinking of several dentifrice leaders. One of them is Ipana. Ipana went on with its "smile of beauty" advertising all through the ammoniated era. But when chlorophyll came along, Ipana decided to take the leap.

In the middle of April, Bristol-Myers entered the contest with a double-barreled product—Ipana A.C., Ipana, Ammoniated with Chlorophyll. It has been opening the product market by market, advertising nationally and taking orders coast-to-coast.

The firm is stressing the fact that Ipana chlorophyll is "full strength," and therefore leaves the toothbrush green. The implication is that chlorophyll which doesn't stain is *not* full strength, and hence inferior.

In addition to radio and TV spot on the local levels, Bristol-Myers is using its two radio and two TV net shows to promote Ipana A.C. Ipana sponsors *Break the Bank* on ABC radio, Monday, Wednesday, and Friday at 11:30 a.m., and on CBS-TV, Sunday, at 9:30 p.m. *Mr. District Attorney* is on radio over ABC on Friday night, and televised on ABC-TV every other Monday at 8:30 p.m.

Palmolive. Colgate - Palmolive - Peet Co. Agency: Ted Bates. The firm began a new advertising campaign in six cities on 16 April with the slogan: "every cake of Palmolive today has nature's chlorophyll green." The cities being tested are Knoxville, Tenn., Madison, Wis., Canton, Ohio, South Bend, Ind., Chicago, and Milwaukee. In the latter two markets, where TV is available, it has been used in conjunction with spot radio which is being used in all the test areas.

Airwick. Seaman Bros. Agency: William H. Weintraub & Co. Airwick, one of the original users of chlorophyll, is currently throwing this fact at listeners of its daytime serial, *Nora Drake*. In each commercial this line is read: "Airwick is the product that

made chlorophyll a household word."

Seaman Brothers, makers of Airwick, recently dropped *Monday Morning Headlines* on ABC after sponsoring the program since 26 September 1946. The firm is now concentrating its advertising pitch on the daytime women's audience.

Clorets. American Chicle Co. Agency: Dancer, Fitzgerald & Sample. Clorets have been on a national market since last October. The chlorophyll gum product was launched in test areas during March 1951, and is now the top seller in the confectionery chlorophyll field.

Their TV ad program included the sponsorship of *Rocky King* over the DuMont net, plus TV announcements in most of the major markets. Radio and TV announcements are carried in centers where competition is most keen. Clorets reach 90 markets via spot.

Clorets, along with General Mills and Goodyear Tire & Rubber, share the cost of ABC's Pyramid Plan for radio. They get participating announcements in these three shows: *Defense Attorney* with Mercedes McCambridge, *Stop the Music* with Bert Parks, and *Top Guy* with Jack Smart. It is estimated that approximately 40% of the ad budget goes for air advertising.

On TV, Clorets commercials have a light touch, directed at youth. The commercial shows a boy and girl in a modern setting, against a blown-up box of Clorets. Clorets are said to make breath "kissing sweet," so the boy and girl kiss. The mood of the advertising is that Clorets are a candy, sold at candy counters, rather than a pharmaceutical product.

Chlorodont. Lever Bros. Co. Agency: J. Walter Thompson. Lever Brothers, for its Pepsodent Division, has been using spot radio and TV for the new green toothpaste. These spots have been on a scattered basis, since the product did not go into national distribution until February of this year.

As with other Lever products, it is expected that radio and TV will soon play a heavy role in Chlorodont advertising. It is interesting to note that Colgate's, which has not yet taken the chlorophyll leap, is emphasizing its radio advertising with the phrase, "the white toothpaste"—a slap at the green product.

Chloromint. Purepac Corp. Agency: Leonard Wolf & Associates, Inc. Chloromint, a mouthwash preparation put

out by the Purepac Corp., has been on the market only since March 1952. But, according to an agency spokesman, about 90% distribution has already been achieved in the New York-Philadelphia area. Complete ad plans have not yet been formulated, but radio and TV availabilities are being studied thoroughly by the Leonard Wolf Agency with an eye to future planning. No radio time has been scheduled so far.

In New York City, Chloromint has 10 TV station identification announcements of 10-second duration on both WCBS-TV and WNBC-TV. The firm is buying only class A time. Approximately 25% of the budget is going to TV now. Chloromint gets additional television time in the Philly market by means of a co-op arrangement with retail chains.

Stoppers. Stoppers, Inc. Agency: Donohue & Coe, Inc. Stoppers, deodorant tablets, use radio and TV announcements in limited areas, concentrating their air expenditures on local co-op deals. These deals are similar to the participations on the *DuMont Cavalcade of Stars* and *Cavalcade of Bands*, both of these programs having featured Stoppers. The firm is currently considering a stepped-up air ad campaign for the last two quarters of years, and may possibly come up with network shows on a full sponsorship basis rather than the co-op type of participations used to date.

Clov-r. Stoppers, Inc. Agency: Donohue & Coe, Inc. Clov-r, another chlorophyll product, are body refreshment tablets. This product is currently testing spot on co-op deals, and has TV film spots in three markets—Washington, D. C., Pittsburgh, and Minneapolis. ★ ★ ★

RADIO'S GAS WAR

(Continued from page 25)

cision, and before you know it you've got a chain reaction through the business.

"My suggestion for a remedy to a crazy situation is that the networks and affiliates get together and face the facts, make whatever adjustments the

★ ★ ★ ★ ★ ★ ★ ★
 "The size of radio is so much with us that it's easy to forget, and the size of radio is so great that it's difficult to comprehend."

JOHN J. KAROL
 V.P. in charge of network sales
 CBS Radio Network

★ ★ ★ ★ ★ ★ ★ ★
 audience picture calls for, and stick to the rate card religiously."

Agency partner who handles a major drug account, among others: "My sentiments about the current state of radio selling can be summed up in the story about two clear channel stations here in New York. The client originally made a package deal with each of the stations calling for 20 spots a week for \$1,000. When renewal time arrived, one station started checking on the other and found that the other was making it 25 spots for \$1,000. Station A quickly upped station B's offer to 30 spots and before the bidding was over the advertiser—who didn't ask for anything more to begin with—was getting 35 spots for the same money from both stations. One of the stations, unsolicited, even threw in a concession in connection with the same client's television campaign.

"After this episode, can you blame us if we look askance at any first deal my timebuyer brings to me? I find that special discounts are rampant among the networks, but you don't

mind dealing with a network that makes the discount available to everybody, even though it's not noted on the rate card. For instance, the deal offered by one net whereby if you buy two strips a week the first strip is according to card rate and the second strip costs only what the network pays out of pocket to the affiliates. We in this agency look upon all of these practices as unhealthy, and I don't see how you can stop them from multiplying unless one of the networks assumes dynamic leadership, brings its affiliates around to reality and sells the stations on the concept that their interest in a revised network rate structure is as vital as the network's. The nets must convince their affiliates that even though they may be faring well from local and national spot business at the moment, the backwash of this unstable situation will eventually catch up with them."

Timebuyer for an agency in the big 10 and whose prime accounts includes tobacco, household furnishings, and food products: "We here recognize that radio is going through a period of adjustment, but that adjustment is not being carried through in an orderly, sensible way. All these special deals and packages have created a sense of insecurity among buyers. Clients here and there on our list are suggesting that we defer wrapping up a radio campaign on the premise that if we wait a while he may benefit from some better special deal offered later.

"The peril for radio in such client behavior lies in the possibility that the client could suddenly decide that he required the money set aside for something else.

"We who have been close to radio these many years still recognize it as a

In Boston

CUTICURA

through

ATHERTON & CURRIER, INC.

Buys

WHDH

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

John Blair & Co.

be...R-W*

Be "Radio-Wise! Get extra power behind your sales message through "Personality Selling" on Rahall Stations . . . where listener loyalty really pays off!

RADIO'S TOP

- AUDIENCE
- PERSONALITIES
- MARKETS

Yes, on all 3 vital points, Rahall Stations deliver the goods.

KAP	(a)
1000 W. ALLENTOWN, PA.	1320 KC
NAR	(b)
500 W. NORRISTOWN, PA.	1110 KC
WNR	(b)
1000 W. BECKLEY, W. VA.	620 KC

National Representatives

(a) WEED and CO.

(b) WALKER & CO.

RAHALL STATIONS

JOE RAHALL, President



82nd IN POPULATION

among Sales Management's
162 Metropolitan County Areas

IF your radio campaign includes the first 100 markets according to Population — then over 234,000 Quad-Citians are among your targets.

WHBF enjoys the respect and good will of the Quad-City area—a progressive community which it has supported and served for over 25 years.

Les Johnson, V. P. and Manager

Quad-Cities' favorite

WHBF

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

great per dollar buy, but we can't go on justifying a static rate condition to our clients. It is up to the industry as a whole, especially the networks and affiliates, to overlook their individual interests and evolve some pattern for putting rates on a stable base. A King Canute complex has never helped any industry."

A drug advertiser who is as active in radio as he is in TV: "Ours is pretty much a dog-eat-dog business. Radio, from what our agency tells us, has to a great extent got off its card rate base. It's not a healthy condition, as I can testify from our business, but you can be assured that if anybody in radio offers us a special deal we'll not only take note of it but look around for a better one."

Ad manager for a major dairy products company: "I've been fully aware for months of the various methods networks and stations are using to get around their rate cards. I, for one, don't like special deals and won't accept them. I have found that when you agree to anything in business that isn't above board you find yourself feeling either uncomfortable or under obligation. My urgent suggestion is that radio put its house in order as quickly as possible. I haven't lost my faith in the medium, but I'm beginning to wonder about the business sagacity of the people in it."

Radio-TV director of an agency which spent well over \$10,000,000 in the two media last year: "The radio industry ought to stop trying to find a whipping boy for the unstable rate position in which it finds itself. Somebody has at least a moral responsibility for righting the situation. If the networks find that they alone can't withstand the tune-calling pressure of the huge spenders in the medium, they ought to take their affiliates into their confidence and tell them what's going on. The situation in part grows out of poor cooperation on needed adjustments between the network and the affiliates.

"The counter-offers of special dealers can result in something akin to paralysis in buying: you can never be sure that the proposition you accepted is not as good as the one you could have had if you had insisted on it. It's time somebody in radio assumed some leadership."

* * *

SPONSOR's interviews with many others in capacities similar to the forego-

ing gallery brought responses that were in much the same vein. They agreed, in sum, that radio was in the grip of a set of conditions that nobody wanted and which weren't doing the seller or the buyer any intrinsic good. The crux of the matter, according to the consensus, was the element of uncertainty. The special deals and other "under the counter" devices have become so widespread that an advertiser or an agency can't be sure that the price is the same to every one.

The queries revealed that no small number of agencies have made it a policy to refuse to entertain any propositions that are not on the rate card. Several explained that they have actually told this to both network salesmen and station reps on occasion. More than one timebuyer remarked that he had found reps quite angered by the part that stations were playing in the "rate-cutting mess" but felt themselves helpless.

The agencies that seem to have set up a solid wall against off-the-rate-card dealings are those for big accounts which have several agencies. The measure, they admit, is largely a protective one. They can't afford to buy away from the rate card only to find that another agency representing the same account, but on different products, was able to get a still better buy.

Virtually every advertiser and agency man polled agreed that radio offered the cheapest circulation of any medium but that it was imperative that radio make some reappraisal of itself so that a solid floor for pricing can be put under it as quickly as possible. ★ ★ ★

ROSES AND RADIO

(Continued from page 29)

locked perfectly to give a completely integrated commercial.

Did the series produce results? Over \$250,000 worth of orders were received as a result of the radio and TV offers for the various units, with radio delivering sales at a cost of 15¢ on the dollar and TV bringing in a dollar's worth of orders for every 32¢ spent.

But to produce these results careful behind-the-scene operations are necessary with timebuying especially crucial. At the Hoge agency, Lillian Zogheb reasoned out the problem:

"We knew that our commercials would do their best work if the whole

family was exposed to them. We realized that local programing in the smaller communities was useful in selling some products, particularly when local talent does the pitching. But we didn't feel we needed that. We had a series of highly persuasive transcriptions, a well-integrated commercial, and a top-quality product backed up by a client with an excellent reputation in garden circles.

"Our big problem was to buy what we thought the proper time on the stations that served a large number of garden-conscious listeners, preferably in the suburbs surrounding big cities. Stations that could fit in our 15-minute programs without disturbing the block-programing of music and news which has become staple fare on the smaller, local stations. We bought time on the CBS basic network and the power-houses, and it paid off," says Lillian Zogheb.

It paid off indeed. WIP, Philadelphia drew \$750 in sales for a \$62 segment; WMAQ, Chicago brought in \$1,990 for \$190; WOR, New York got us \$2,675 for \$180; WGN pulled 603 orders at \$5 each for a \$100-quarter-hour, and 170 orders at \$7.20 during an \$85 time buy; WBBM, Chicago brought in \$2,175 for \$132 expenditure.

But there are other factors to be considered. Warns Miss Zogheb, "Too many stations haven't the slightest idea about handling mail-order items. Many of them would do well to study how WGN, for example, handles orders. The J & P commercials were kept simple as pie; all the listener had to do was address a card or letter to 'Beautiful Garden (or Perkins Roses, or One Thousand Violets), Box No. —, Station —, and the city.' Programs were keyed so

that different box numbers indicated which programs were pulling strongest."

While many stations did a good job, there are too many which just don't follow the agency's handling instructions. For deals like this, time is bought on a week-to-week basis and the results of each program are absolutely necessary if renewals are to be granted.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
 "How we broadcasters meet the challenge ahead of us will be the answer to how much we are going to expand the business of radio broadcasting in the next 10 years. And we had better think about expanding our business, rather than simply holding the line."

CHARLES C. CALEY
 Chairman of Board, BAB

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

A good mail-order station is one that follows through by forwarding orders directly to the shipper after careful sorting and analysis of the key numbers. As the agency does not get the mail, it is important that the station teletype daily reports of the orders to the agency. Many stations delay mail, fail to report tallies to the agency after the first few days. The result is that the agency isn't immediately aware of the station's pulling power and the campaign can't be stepped up at the proper time.

For its pulling power and cooperation in handling the orders expeditiously, WGN got contracts for 126 quarter-hours in a six-week period. Many other stations could have received equally lucrative contracts, said Lillian Zogheb, had the agency been made aware at the time of the number of orders being received. As it was, the agency cancelled out quite a few stations after a week, only to discover from the client's reports that excellent sales had been

achieved.

Says timebuyer Zogheb, "It's a pleasure to do business with Ed Gerken, WGN sales rep in New York, because he plays fair, letting you know as soon as possible when a desirable opening is available. He plays no favorites, and often dispenses sensible, practical advice to the agencies. People in the Chicago area are 'flower-happy' and it's good all around to do business with a station that will work along with you. The same thing applies to some other reps, but too many of them just aren't pitching in."

With help like this, the 1951 spring and fall campaigns pulled in over \$250,000. Radio did the job for half the price of TV, but the fact that only Class "C" TV time was used was taken into consideration.

The 1952 campaign went back to the proved radio stations, used Class "A" time on TV. The combination sold out climbing roses in three weeks, perennials in four weeks. Because TV films had been prepared only for the rose varieties, the TV schedule had to be cancelled out. But not before the medium had a chance to prove itself as highly formidable. WWJ-TV, Detroit, pulled in \$12,700 in orders for a \$540 investment in time; WXEL, Cleveland, brought in almost \$3,000 for \$240.

The sellout of roses didn't affect the radio schedule. As word was received from the client, previously prepared and supplied disks extolling violas, chrysanthemums, and magnolias were thrown in. All this required was a phone call to the station's rep in New York, who forwarded the instructions to the stations via teletype. The fluidity of the operation foreshadows the possibility of year-round operation for various garden items and specialties as

In Boston

STUDEBAKER

through

ROCHE, WILLIAMS, & CLEARY, INC.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through

John Blair & Co.



Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent audience rating
leader since 1943.

WHEC

ROCHESTER, N. Y.
5,000 WATTS

Representatives . . .

EVERETT-McKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco



Miss Kaye Morgan
Earle Ludgin Agency
Chicago

Dere Kay:

Th' only thing I knoe about th' post
offuc is what I
rember playin'
when I wuz a lot
yunger. But the
peeple here iz
pleezed as punch
that they post
offuc takes in
more mune each
yere. Shucks, I
heer thet them
postul receets has
gotten bigger
evry yere for the
passed 20 yeres.
H't goes to show
thet theyres more
mune bein'
spent here all th'
time. And Mr.
Hooper goes to
show thet WCHS
with 5000 at 580
tops th' other
four stations

combined. Guess we kinda shine jist
like Shinola.

Yrs.,
Algy.

WCHS
Charleston, W. Va.

the time becomes appropriate.

The entire mail-order operation was conducted on a strictly rate-card basis, agency executives said. No per-inquiry relationships were entered into. Says Lillian Zogheb, "When you've got a quality, fast-selling item you don't want or need P.I. deals. We wanted to blanket various areas and were able to do it on a card-rate basis. Too often, stations that operate on a P.I. basis cause you more grief than they're worth. They claim commissions on every piece of mail they see, whether they're orders, inquiries, beefs, or crackpot letters. We've got a first-rate product—it deserves, and gets, first-rate treatment." ★ ★ ★

POST-FREEZE TV

(Continued from page 31)

time the big political conventions roll around next month, there'll be "live" service into Seattle and Miami, and into the main TV markets of the Southwest. This will leave only two U. S. video stations still not linked up.

This expansion will have an effect on TV time clearances, and some major juggling may result within the present limits of TV's size. Also, the new links will mean more time saved in tying-in new post-freeze TV stations to network service—when the new stations go up.

Also, thanks to the FCC's "freeze-lift" rulings, there will be some 1952 engineering changes for 30 of the existing TV stations, in 25 markets. Summed up, these 30 stations should have an average of 5% to 10% more coverage, which will quickly lower their costs-per-1,000-homes a peg or two. Here's how it works.

The FCC has ordered most of these stations to change from their present channel to another, to "fit them in" with the over-all post-freeze plans. Almost all of the channels are higher in the spectrum. Since the low channel usually means a better and further-reaching signal than a higher channel, there was an immediate howl from stations who felt they were being "shrunk down."

To mollify them, the FCC threw in an extra-large bonus: these 30 stations could go up to "full height of antenna, and full power." So, not only will the new TV signal from these stations match the old signal in coverage, but in many cases the extra boost

in power and antenna will make them reach more outlying areas. When these suburban areas, most of them hitherto without TV, fill up with TV sets, the circulation of many an existing advertisers' show or spot campaign will take a jump upwards—usually at no extra cost.

These changes will go into effect after the end of this month (June), as quickly as stations can make the engineering adjustments. Re-figured coverage maps, to aid timebuyers at the agency levels and to help TV networks adjust their coverage, are starting to come in now.

As for new stations on the 1952 TV horizon, that's something else again.

★ ★ ★ ★ ★
"Television springs our product to life in the comfort and privacy of the family's home, where we can actually show them how it works."

J. S. STOLZOFF
Acc't executive
Foote, Cone & Belding

★ ★ ★ ★ ★

The guesstimates given to SPONSOR ranged all the way from "none at all" to "maybe a dozen." This was how NBC-TV, after an exhaustive study, stated a prediction: "The most reasonable guess is that not more than 11 new stations in not more than seven new markets will start telecasting in 1952."

Q. What upward changes in TV time costs can I expect to see very soon?

A. As new stations come on the air, their rate cards will probably show the same kind of "pick-a-number" costs that advertisers met with back in 1947, when TV was just getting started. Then, as markets fill up with sets, the costs will jump up rapidly, settling ultimately at cost-per-1,000-homes figures that are comparative with other, similar-sized and older TV cities.

Since many of the new stations will affiliate quickly with TV networks, you can expect to see parallel upgradings in network time charges. Some of these will be mandatory for TV advertisers if these stations are part of a network's "basic" or "must buy" stations.

Persuading the four TV networks to estimate "basic" network costs, as of the start of 1953, is a difficult task. They are naturally reluctant to guess costs based on the number of stations in a network—when they don't know exactly how many new stations there will be when final count is taken.

However, since a growing number of agencies are asking for any kind of guess, some projections have been made that are of assistance to worried TV sponsors. The research director of one of the TV webs summed up the general network thinking with the following: "Advertisers can expect anything from a 10% to a 20% increase in basic TV time costs on TV networks by the start of January 1953. This will be based upon the minimum number of expected new stations which will be added to the present networks."

Q. *Are networks and station representatives planning any definite TV growth?*

A. All four video webs are thinking giddily of a rosy future when one-station markets have disappeared, and they are getting near-national coverage. At the practical level, nothing much has been accomplished.

No network is making any firm commitments to prospective new TV station owners as regard affiliation. However, the doors are open, for the most part, to all comers. The station relations headquarters of each of the networks in New York has, in recent weeks, been a quiet madhouse as a result.

What's being done is this: networks are talking with applicants whose TV dreams are still on paper. From these talks, particularly with owners and managers of long-standing radio affiliates (in the case of NBC and CBS, particularly) the networks are getting a good idea of just who's likely to get what channel in what city.

Then, since advertisers and agencies are demanding the 1953 picture, some "paper projections" of TV networks are being made—strictly off the cuff.

But, playing the law of averages, the two leading video webs can make a reasonable guess to an advertiser, behind closed doors, as to what his cost increases are likely to be, and what new TV markets he'll be likely to reach.

From the standpoint of spot TV advertisers, very much the same thing is true among leading station reps. They, too, are sitting down with station men whose TV station exists only in an ap-

★ ★ ★ ★ ★ ★ ★ ★
 "Television has done many things. . . . Not the least of these has been to assail the model international border of the world, the border that is not a border, the border that exists on maps, but not in the free air. Television has completed the permeability of our border to the exchange of ideas."

WILLARD E. WALBRIDGE
Manager
 WWJ-TV, Detroit

★ ★ ★ ★ ★ ★ ★ ★

plication before the FCC. But, most reps reason, when the lid really starts coming off TV and spot spending starts jumping, they want to be in the act. So, most of the big station reps have two TV station lists at the moment. Those they actually represent; and, those they hope to represent as well—sometime in the future.

Although the FCC would probably frown heavily on such goings-on, it's at least a healthy sign that planning amidst speculation is being done, and some order among chaos is being achieved. Network and spot advertisers will find, as their plans meetings start rolling in the next few weeks, that most of the TV networks and station reps will be able to give some informed—albeit informal—guesses as to the 1953 TV picture.

Q. *Will the linking-up of TV networks keep pace with station growth?*

A. This burden, which falls mainly on the Long Lines Department of the AT&T, appears to be well in hand at the moment. Here's what a spokesman told SPONSOR:

"The Bell System plans to provide adequate inter-city network TV facilities to fill the future requirements of TV stations and networks which might arise from the lifting of the FCC 'freeze.'"

"Present construction programs include the provision of TV transmission facilities over certain main routes in anticipation of the industry's requirements. Further expansion of the Bell System network will be governed by the rate at which new stations are constructed and the clarification of the needs of individual stations and network broadcasters, although future steps may also be governed by the availability of critical equipment and material.

"We are keeping close touch with the network broadcasters and individual station owners."

As mentioned earlier in this report, TV network facilities are being pushed through to Seattle, the Southwest, and to Miami in time for the conventions. (CBS and Westinghouse, incidentally, are reported paying several thousand dollars in extra overtime to Pacific Telephone & Telegraph to insure completion of the Sacramento-to-Seattle link on schedule.)

Also, the AT&T points out that certain existing coaxial cables, such as the one from Amarillo, Tex., to Oklahoma City can be converted to TV on short notice, when Amarillo has one or more TV stations. A similar situation exists between Chattanooga and Knoxville, and between Memphis and Little Rock. Other upcoming TV cities

In Boston

HOLIDAY

Crystalline Instant Coffee

through

HOAG & PROVANDIE, INC.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through

John Blair & Co.

Peabody Award 1951
Johns Hopkins
Science Review

**around
Baltimore
they always
keep an
eye on**

**W A A M
TELEVISION**

CHANNEL 13

Affiliate Dumont TV Network-
American Broadcasting Co.
Represented Nationally by
Harrington, Richter & Parsons

WSYR'S Local Radio Sales UP 39%

For the period ending April 30, WSYR's local radio sales were 39% ahead of 1951. The local advertisers responsible for this increase are the ones in the best position to test the effectiveness of all media. They know which advertising keeps the cash registers ringing.

National Spot
Advertisers

TAKE NOTE

Write, Wire, Phone or Ask
Headley-Reed

WSYR ACUSE
570 KC

NBC AFFILIATE

(Albany, N. Y., is a good example) are already sitting on top of relay points in existing cable facilities.

The East-West cable is being expanded, too. Presently, the San Francisco-Chicago link can only handle one TV show each way. By mid-1953, there will be three full channels going west from Chicago; two full channels going east—and all five can operate simultaneously.

This will have an important role in the plans of advertisers who think in terms of either California network originations, or who are worried about West Coast coverage.

Q. With time costs due to rise, how can I afford to buy a big TV show on a major TV network?

A. Networks are well aware that, if TV continues to grow along the advertising lines of radio, only Procter & Gamble and the U. S. Mint will be able to afford to buy an extravaganza program every week.

The mathematics are obvious. There are presently some 17,500,000 TV sets in the U. S. On NBC-TV, for instance, the basic Cost-per-M on 64 stations is \$2.96. The cost for a Class A hour on NBC-TV on 64 stations is about \$51,000. Now, assuming that the Cost-per-M remains the same during the expansions of the next few months, when the number of sets gets up around 25,000,000 (not a startling increase) the cost of the same Class A hour will be nearly \$90,000. Add to this the program cost, and an advertiser with a one-hour TV show may soon be facing a weekly tab of \$125,000 and up.

The answer: Behind the conference doors at TV networks, new plans are being made. In summary, they nearly all run along this line. Programs, more and more, will be sponsored on an alternating-week, or even once-a-month basis. Also, they will be broken up in participating chunks, to keep them within the limits of known advertising budgets.

Q. Will it be worthwhile to go all-out in spending huge sums of money to maintain present programs in an expanded TV picture?

A. It all depends on the advertiser. For some, it may be worthwhile to spend the extra money, since they'll be cashing in on the tremendous "novelty value" and extra impact that TV receives in a virgin market. Sponsors who can remember 1947 scenes of 10

or a dozen people staring raptly into one TV set, and some of the startling sales results that followed, may feel that the odds in the calculated gamble are on their side.

For the majority of advertisers, who can see the bottom of the barrel in their advertising budgets, the answer may come for a while in cost-trimming, later in going on with an alternate-week basis, or some other arrangement. It's largely a case of every man for himself.

Q. What about TV sets? Will there be enough to fill new TV markets, particularly those where telecasting will be done on UHF channels?

A. Indications, as SPONSOR went to press, are good that there'll be no great trouble in meeting consumer demand for sets. After July, the squeeze is going to be off most set manufacturers as regards critical materials. (With a few exceptions, this applies to new station construction as well.) Steel, copper, brass, and aluminum are all in near-plentiful supply. Credit controls are also relaxed now, speeding the buying of new TV sets in new areas, and adding to those in existing areas.

Unlike FM radio, which was added long after AM radio was established, there's hardly the same problem in adding UHF TV on top of the older VHF in TV sets. For the present 17,500,000



4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
"WHO'S WHO ON WEVD"

HENRY GREENFIELD
Managing Director
WEVD 117-119 West 46th St.,
New York 19

TV sets (HF), simple converters will be available. Price: about \$25. For new markets, where UHF may be the first (and sometimes only) TV available, there will be "combination" sets forthcoming. Every major manufacturer of TV sets has at least one or two models in the works, with more on the way.

As one TV set manufacturer, whose warehouses are filled with unsold TV sets, told SPONSOR: "Don't worry about the set problem. There isn't going to be one. Get the stations on the air, and we'll meet the demand for receivers."

Q. Over 200 TV channels have been assigned to "educational" purposes. Since they may be on the air ahead of commercial stations, will the FCC allow me to buy time on an "educational" station as a stop-gap?

A. No. ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 39)

shader may not be for the viewer.

What we strive for is clarity. That word covers everything—density, photography, lighting and shading. Now it's absolutely necessary to standardize projection on TV but that's strictly a problem for the electronic engineer.

More important is the standardization of shooting. In other words, a TV station or an agency man in charge of a TV department should have certain figures at his disposal. What we need is a pow-wow between all the big boys in charge of nets and TV stations. Let them get together and really work out a standard and don't do it in a lab.

WALTER KLEE
President-Director
Walter Klee Associates
New York



510 MADISON

(Continued from page 10)

SEARS' STAND RADIO'S FAULT

Your May 5th article re Sears and Wards prompts this.

You have one very interesting sentence in this splendid article: "Said the manager of a Mid-western station recently: 'I'm sure Sears and Ward have their minds closed to advertising that doesn't smell of printer's ink.'"

May I add that "I'm sure that most radio stations have their minds closed to any type of selling that depends on knowing enough about the customer's business to make radio advertising more valuable than a horse and buggy."

The radio business built itself to great proportions by trading time for talent and brokering time—both economic heresies on which networks operate. The ills of the radio business are so numerous and so great that we cannot blame our prospects for not buying in our language. We need to blame ourselves for not selling in the language of the prospect.

This is not said in disparagement or discouragement. The radio industry is not alone in needing to analyze itself before complaining about its customers. Inventories pile up when buyers guess wrong and salesmen sell wrong. *There is never anything wrong with the customer.*

You are doing a splendid thing in bringing out the fact that Sears and Ward have men who decline to look at radio. But let us do it as a challenge to our own industry and not as a complaint about our customers. If our salesmen are smart enough, Mr. Linde of Sears will wake up. Presently he will ask a radio man to leave so he (Linde) can go to lunch with a newspaper man, but for the right radio salesman he will listen to new ideas provided they are presented in terms of benefiting Mr. Linde's employer rather than the salesman's boss. Let us send to Sears man who can talk Sears' language. Let us use the language of merchandising in talking to Sears and Ward—not the language of Show Business.

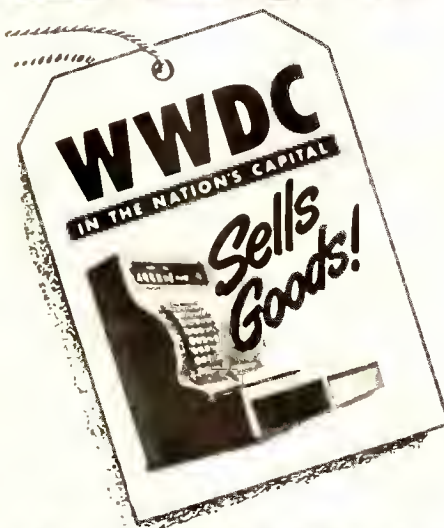
Keep up the good work, but work on radio. *Wake it up!*

ROGAN JONES, Pres.
KVOS, Bellingham, Wash.

© SPONSOR heartily agrees with Reader Jones. The customer has no axe to grind—radio must look to itself for the reasons why so many logical advertisers are yet unsold.

Washington's

BEST



BUY

Ask your John Blair man for the whole WWDC story

ask

JOHN BLAIR & Co.
about the
HAVENS & MARTIN
STATIONS
IN

RICHMOND

WMBG-AM

WCOD-FM

WTVR-TV

First Stations in Virginia



Y&R, look to your laurels

To the advertiser who limits the advertising agency world geographically to New York's Grand Central area and Chicago's Michigan Avenue, we recommend a look at what's happening in Atlanta, Seattle, Oklahoma City, San Francisco, Dallas, Minneapolis, Cleveland and scores of similar cities.

SPONSOR's editor recently took a look at advertising agencies off the well-beaten path and came to the conclusion that just as Nieman-Marcus of Dallas and Hess of Allentown have become style leaders so agencies like Fitzgerald in New Orleans and Kaufman in Washington, D. C., are climbing high on the totem pole, too.

TV has a lot to do with it. Every agency SPONSOR visited happened to be in a TV city; every standout agency was distinguished by its TV activity.

Lowe Runkle in Oklahoma City is typical of the new look. Its 15-man staff is double what it was two years ago. Its offices are new, carpeted, and streamlined. Its radio-TV director was formerly a top TV producer for WKY-TV. Its film director is Monty Mann, who for years was one of the best-

known agency radio directors in the Southwest. Lowe Runkle does much of its own camera work, is up on the latest wrinkles. Its Southwest Bell weekly program over KOTV, Tulsa, and WKY-TV, Oklahoma City, is a model live production for any agency.

In New Orleans we rubbed our eyes as Joe Epstein, partner of Fitzgerald Advertising Agency, gave us a Cook's Tour of his remarkable new layout. Only three years before we'd visited the old offices occupying two small crowded floors. The evidences of growth were startling. The single floor is much larger than the other two combined. The staff had grown to 75 (probably the largest agency in the South). The entire office layout, designed after the Chicago Foote, Cone & Belding setup by the same Chicago architect, is claimed to be the most efficient in the agency world, although Tatham & Laird's Chicago offices, now

Tell us about yourself

In a forthcoming issue SPONSOR will do an article on TV facilities, ideas, programing, and results of advertising agencies such as those described in this editorial. We'd like to hear from you. How do *you* do it? How much do you do? And, most important, what would you most like to know about TV? Maybe we can tell it to you.

being built, may soon wrest away the honors. Fitzgerald limits itself to about 15 accounts, mostly large. Its working arrangement with Kenyon & Eckhardt on behalf of Wesson Oil, for which it has primary responsibility, is unique in its purposeful and harmonious functioning. Fitzgerald works hard at ra-

dio and TV, has offices set aside for producers, directors, and film men of WDSU-TV, the only TV station in New Orleans. Its staff includes men like Leonard Gessner and Aubrey Williams, whose reputations in air research, programing, and buying are nationwide.

Henry J. Kaufman Advertising Agency in Washington, D. C., constantly comes up with striking new air ideas. This progressive attitude is representative of the agency that is a real student of its profession. Kaufman, too, has new offices housing its 45 people. Like the others, it's mushrooming these days. Since the advent of TV, its radio-TV department—headed by veteran air specialist, Jeff Abel, and his chief lieutenant Bob Maurer—has been especially active. Kaufman is a member of the National Advertising Agency Network (NAAN) along with 30 or 40 comparable firms in other cities. This group is highly professional and competes hard for annual awards given to the top agencies in a number of key categories. Kaufman generally walks off with honors in radio and TV.

There are agencies in the "hinterlands" with only three people who do impressive jobs. Then there are the off-the-beaten-path giants like Gardner, of St. Louis, and Fuller & Smith & Ross, of Cleveland, who don't take a back seat to anyone. They're doing impressive TV work—and coming through with a number of refreshing program concepts.

TV has brought something to the agency picture in many places besides New York and Chicago. Perhaps the special interest that department stores are showing in the visual medium after years of air indifference has much to do with this. Whatever the reason, it's a wholesome sign. As grass-roots thinking and facilities expand, the advertising world as a whole will profit.

Applause

Leave it to the umpire

The disposition to let an impartial research organization serve as an analyst and developer of techniques or as an arbiter on completed findings seems to be taking on momentum in radio.

Two movements in that direction involve the Broadcast Advertising Bureau and the All-Industry Affiliates Com-

mittee. At a luncheon of the American Marketing Association on May 22, Kevin Sweeney, vice president of the BAB, readily accepted a challenge from a spokesman of the ANPA that the ARBI studies on radio's effectiveness at the point-of-sale be submitted to the American Research Foundation for assaying (see page 00). Sweeney even went a step further and offered

to have the same foundation set up the technique for comparing the relative effectiveness of radio compared with any other media in retail selling, regardless of product or market.

The Affiliates' project, on whose financing Edgar Kobak is still working, involves having the foundation determine what rating and other techniques would be intrinsically suitable for radio.

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● **A Larger Market***

*In the Kansas City Metropolitan Area alone there has been a population increase of 16,900 in the past 12 months. (Sales Management Survey of Buying Power estimate 1/1/51, 820,400—SMSB pop. est. 1/1/52, 837,300).

● **A Richer Market***

*Typical is the increase in effective buying income in the Kansas City Metropolitan area, (SMSB estimate for 1951, 1 billion, 433 million dollars)—150 million dollars more than 1950! Retail sales, too, are up with a total estimate for 1951 (SMSB) of over 1 billion, 73 million dollars.

● **The ENTIRE Market***

*Larger and richer, the important fact is, that The KMBC-KFRM Team delivers the *entire* rectangular Kansas City Primary Trade Area, as established by the Chamber of Commerce of Kansas City and including all of Kansas, western Missouri and adjoining segments of Iowa, Nebraska, Colorado, Oklahoma and Texas.

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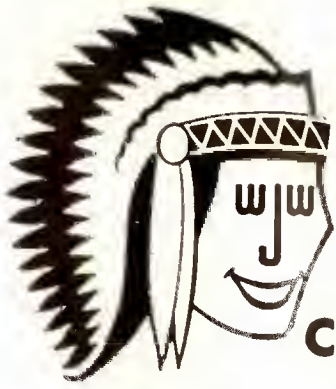
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